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American Collector Buys a Painting of Venice by Emma Ciardi



"AL FRESCO"

Courtesy of the Howard Young Galleries

"Al Fresco" is one of the most important canvases in the exhibition of the recent work of this Italian painter, who is represented in a number of museums and private collections in this country. This painting was acquired from the Howard Young Galleries during the past week by one of their patrons.

By EMMA CIARDI

National Academy's Centennial Show
Is Opened by President Coolidge



"CARITAS"

By ABBOTT H. THAYER

Courtesy of the Boston Museum
In the exhibition of the 500 selected works by Academicians in the last 100 years this stands out on the walls of the Corcoran Gallery.

By RALPH FLINT

WASHINGTON.—The one-hundredth anniversary of the founding of the National Academy of Design was fittingly celebrated Saturday evening, Oct. 17, when its Centennial Exhibition at the Corcoran Gallery of Art was formally opened by the President of the United States. Accompanied by Mrs. Coolidge and a group of distinguished officials and artists, the President parted the heavy laurel ropes that hung across the foot of the grand stairway and ascended to the upper floor, where the Presidential party made a thorough tour of the galleries.

Official, social, and artistic Washington was present in large numbers to honor the National Academy on its hundredth anniversary, and a large group of Academicians and other artists and art lovers from New York, Philadelphia and elsewhere arrived by special train in time to take part in the ceremonies. It has thus remained for the National Academy to obtain presidential sanction to an art show for the first time in history.

The classic halls of the Corcoran Gallery make an admirable background for the works of art assembled, and the visitor finds the sculpture the first to greet him as he ascends the main stairway. On the first landing, in the place of honor, has been placed the beautiful low-relief figure of "Amor-Caritas," by Augustus Saint-Gaudens, a fitting introduction to the more than 500 examples of American academic art scattered through the galleries above. In this work the noted sculptor has found free expression for the serene, semi-idealistic type of female figure that is found in most every land when the currents of art flow deep and untroubled.

Nearby are to be found John Flanagan's fine bust of Saint-Gaudens, Herbert Adams' life-size "Nymph of Fyn-

mere," Olin Warner's bust of J. Alden Weir, and Charles Grafly's study for the figure of war in the Meade memorial. Although the sculpture at this Centennial Exhibition is numerically dwarfed by the huge array of paintings, yet for the first time within memory it holds its proper place as a significant phase of academic endeavor in an Academy show. Elsewhere in the main upper entrance hall will be found such significant pieces of American sculpture as Frederick MacMonnies' "Diana," Edmond T. Quinn's striking bust of Eugene O'Neill, Paul Manship's "Venus Anadyomene," Daniel Chester French's seated figure of Lincoln, Lorado Taft's standing figure of the great Emancipator, a lovely nude by Quinn, "The Rigger" by Mahonri Young, and Edward McCartan's highly polished and pointed "Nymph and Satyr."

All the galleries on the second floor are given over to the paintings, drawings, etchings, prints, and architectural exhibits. Here may be traced the growth of American art during the past hundred years, through all its phases save that of so-called modernism, for within the confines of the Academy the insurgency of the radicals seldom finds expression. To a certain extent the exhibition has been arranged in chronological order, although the large semi-circular gallery devoted to the most important of the early men is sprinkled with the work of later comers.

Perhaps the most appealing picture of the early XIXth century group comes from the brush of John Neagle, the Boston-born painter who died in Philadelphia in 1865. Since there is only a fair-to-middling Stuart hung here, the Neagle portrait of Dr. William P. DeWees is the ranking canvas of the last-century men. It is the surprise package of the Centennial show, and has an appeal for all comers, be they painters or laymen. The canvas shows a standing figure of fine appearance and romantic cast

BACHSTITZ GETS A KAPPEL REMBRANDT

A Portrait of a Man, Once Owned by Sir Douglas Clerk in Scotland, Changes Hands in The Hague

THE HAGUE.—The Bachstitz Galleries announce the purchase of a portrait of a man by Rembrandt from the Marcus Kappel collection in Berlin. This portrait is No. 367 in the Hofstede de Groot catalogue. It was formerly in the collection of Sir C. Douglas Clerk of Penicuik, Scotland, and was in the Berlin exhibition in 1914.

The description in De Groot's Catalogue Raisonné says that the subject, who has a beard and wears his hair in curls falling over his shoulders, "is turned a little to the right and looks at the spectator. The hands are thrust into the bosom of the plain coat. The light comes from the left and illuminates most strongly the forehead and the hair." It is a half length, is signed in full, and dated 1659. Its size is 15 inches x 10%.

This is the second important acquisition made by the Bachstitz Galleries within a week, the purchase of Van der Weyden's portrait of a young woman from the ducal palace at Dessau having been announced in THE ART NEWS last week.

Ainslie Galleries to Establish a Branch Store in Los Angeles

The Westward-Ho movement has at last found a pioneer among the New York art dealers, and for the first time in American history an Eastern house is to have a branch on the West Coast. The Ainslie Galleries, of 677 5th Avenue, are to open on the third of January, 1926, a series of five galleries in Los Angeles in the new Barker Brothers' Building, a fourteen-story structure now nearing completion.

The galleries are to be known as the "Ainslie Galleries with the Barker Brothers." This Western furnishing house, originally opened in 1880, is to occupy the entire edifice. There are to be five galleries devoted to the paintings of the Ainslie Galleries.

Germany Buys Greek Art Over Protests

The State Allots 500,000 Gold Marks for Purchase of Antique Marble, Defying An Uproar of Objection

BERLIN.—In spite of many protests, in a country whose own artists are in some cases actually starving, public authorities have decided to allot the sum necessary for the acquisition of the Greek marble statue for the Museum of Antiques in Berlin.

The intended purchase has caused an uproar of contradictory opinions and it remains to be seen if circles interested in the promotion of modern art and contemporary artists will remain passive in the face of this *fait accompli*, which means an expense of about \$120,000 for Germany. Berlin's share is about \$24,000 (100,000 gold marks), Prussia gives about \$48,000, the "Reich" about \$24,000 and the Prussian provinces about \$4,000.

Since my last report, the marble has been inspected by several German experts, who have unanimously declared that the sculpture, without a shadow of doubt, is a most important example of early Greek art, and is equally valuable both from an esthetic and an historical point of view.—F. T.

Queen of England Must Send to New York to Buy Leverhulme Art

Queen Mary of England wishes to buy some XVIIIth century furniture in the Lord Leverhulme collection, which is being crated for shipment to America to be auctioned here. Her offer was declined by the European agents of the Anderson Galleries, according to announcement by Mitchell Kennerley, president.

Mr. Kennerley said his representatives who prepared the collection for shipment had cabled him of the visit of King George V and Queen Mary to The Hill, Hampstead, London, the mansion of the late Lord Leverhulme.

The Queen was informed that it would be necessary for her to instruct her agent to bid on these at the sale when it takes place in New York.

DECORATIVE ARTS "DE PARIS" ON TOUR

A Circuit Show from the Exposition, Selected by Professor Richards, to Be Exhibited in Nine Museums

A circuit exhibition of a collection of objects from the Paris Exposition of Decorative Arts will soon start on a tour of important American museums.

The selections were made largely by Professor Charles R. Richards, director of the American Association of Museums. In Paris he conducted a critical study of the exposition.

He went to Paris in May at the head of the commission appointed by Secretary of Commerce Hoover to visit the exposition and report on such of its features as might accrue to the advantage of American art industries.

He was also charged with the task of assembling and bringing to America a collection of objects from the exposition for exhibition in American museums, a project financed by a grant to the association of \$10,000 by the General Education Board. Negotiations for the material have been practically finished and Professor Richards on his return to Paris will complete arrangements for shipment.

The material comprises furniture, including room groups by Ruhlmann, Sue et Mare, Paul Follot and Rateau; ceramics, represented by the work of Dr. Coeur, Lenoble, Lachenal, Serré, Buhaud and others; glass and pâte de verre by Decorechemont, Dammouse, Marinot, Lalique and Goupy; silver, inlaid metal work, an ensemble of the iron work of Edgar Brandt, rugs, French woven pattern silks, printed cretonnes from England, wall papers, and examples of printing and book binding.

The collection will be exhibited in the art museums of New York, Boston, Cleveland, Detroit, Chicago, Minneapolis, St. Louis, Pittsburgh and Philadelphia. It will represent the choicest materials exhibited in Paris, and will give the American public an opportunity to become acquainted with the best manifestations of the modern European movement.

of countenance, wearing a brownish coat with flowing collar and ample white neck-cloth. To one side is a classic column half lost in the encircling shade of the room, and on the other is depicted with most admirable skill the details of a writing-table and a cluster of gold-framed paintings on the wall. There is something of Lawrence's rich tone and something of Raeburn's, too, in this portrait. It is sure, summary and sympathetic, and leaves the other portraits of the period rather in the background.

Elsewhere in this group will be found such interesting portraits as Chester Harding's precisely rendered "Elizabeth Salisbury," Henry Inman's "Lord Cottenham," Daniel Huntington's "Portrait of a Lady," Gilbert Stuart's large standing portrait of Washington, Thomas Sully's over-suavely painted "Mrs. Burke," Rembrandt Peale's "George Washington," Samuel F. B. Morse's surprising penetrating and haunting likeness of William Cullen Bryant, and John W. Paradise's delightful portrait of "Elizabeth Oakes Smith," so full of subtle modeling and inner characterization in the manner of the Italian Lotto.

Certain of the early landscapes are quaintly romantic and appealing, noticeably E. L. Henry's view of "St. Mark's in the Bouwerie." In this same gallery are important works by Montague Flagg, William M. Chase, Edwin Abbey, Howard Pyle, Washington Allston, F. K. M. Rehn, Frank Duveneck, Julian Story, R. Wilton Lockwood, and Frederick P. Vinton. There is a smaller gallery used as supplementary territory for the early painters, and here in quiet mediocrity are found those members of the nineteenth century painting fraternity whose talents got them as far as the portals of the Academy and no further.

In Gallery C is found the cream of the Centennial collection. Grouped about the central and imposing "Caritas" of Abbott H. Thayer are outstanding works by Inness, Ryder, Dewing, Tryon, Martin, Homer, La Farge, Murphy, Blakelock, Bohm, Weir, and Ranger. The "Frosty Morning, Montclair," by Inness is one of his supreme landscapes in which is found the happy and unusual combination of the light and guiding touch common to his Florida landscapes and the romantic, brooding tone that he gave to his Northern scenes.

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The famous "Temple of the Mind," by Albert P. Ryder, loaned by the Buffalo Fine Arts Academy, is the gem of the group, a work of greatest distinction in sentiment and design, the most imaginative and deeply romantic picture of them all. Its silvery lights and velvety depths are harmonized with remarkable skill, and the sharp contrasts in chiaroscuro are wrought into a design of dramatic intensity. The lovely interior by Thomas W. Dewing, so delicate in sentiment and facture, is another silvery-toned canvas that stands up with the Inness and the Ryder; the two ladies so gracious and remote, seated at their music, strike the beholder with a curious and arresting force and hold the interest like some gentle sonnet of an ancient poet. "Evening in May" by Dwight W. Tryon, continues the quiet mood of these three neighboring canvases, and upholds the high standards of the American landscapists of the late XIXth century.

"Eight Bells"—the Winslow Homer canvas—is a small masterpiece of night effect, one of the best things this American master ever did. The well-known "Muse of Painting," by John La Farge, from the Metropolitan Museum is another canvas in this select group, and J. Alden Weir's "Donkey Ride," Homer Martin's "Harp of the Winds," and a richly brown landscape by Ralph Blakelock are other outstanding items. Elsewhere in the galleries the paintings run from Remington to Speicher, Vedder to Garber, Parrish to Bellows. The finest figure piece in the exhibition is undoubtedly the glowing "A Vele Gonfie" by John Singer Sargent, one of the most alive and arresting portraits that he ever painted.

In the classic vein is the large "Accademia" painted for the occasion by the Academy's president, E. H. Blashfield, showing a woman in Grecian garb holding a palm in one hand and in the other a bit and spur. Among the many distinguished artists well represented in this Centennial Exhibition may be mentioned Cecilia Beaux, Chauncey F. Ryder, R. Brown, John W. Alexander, Charles S. Chapman, Charles W. Hawthorne, Frank W. Benson, Paul Wayland Bartlett, John E. Costigan, Childe Hassam, Robert Reid, Howard G. Cushing, Emil Carlsen, Bruce Crane, Walter Griffin, Van Deerling Perrine, Walter Ufer, E. L. Blumenschein, Geo. Bellows, Eugene Senechal, Solon Borglum, Leon Kroll, Ernest Roth, Joseph Pennell, Timothy Cole, C. A. Platt, C. H. Woodbury, Bertram Goodhue, Donn Barber and Thomas Hastings.

The response to the National Academy's appeal for special examples of the various Academicians was of most generous nature, and it was this cooperation from museum, gallery, and private owner that has made the Centennial exhibition the splendid record of American art that it is. The exhibition promises to be a great success, if the record of 2,500 people on the first Sunday afternoon counts for anything. The show continues at the Corcoran Gallery until the middle of November, when it is to be brought to New York to the Grand Central Galleries, there to be seen during December.

Artistic Posters for Railroads in Chicago Done by Real Artists

CHICAGO.—Many persons have noted that a new type of poster has appeared of late in public places in Chicago, especially on the elevated railway platforms and along the North Shore Line electric stations. These are really high class pictures, of a kind that lifts them above the average advertising poster into the realm of art.

They are intended for advertising, for they call attention to the interesting things in the way of architectural design and landscape beauty to be seen along the railroads. The originals of these posters are actual paintings done principally in water colors. They are then reproduced with care and fidelity. The scene may represent a bit of autumn landscape out in the country a few miles from the city, and the picture is done in beautiful brown, tan and yellow shades, with a bit of scarlet thrown in, appropriate to this time of the year.

This coloring, with the intense blue of the sky and such features as a farmer's team of horses traversing the splendid highway, makes an appealing picture, which is not disfigured by a mass of lettering anywhere across the scene. Instead the lettering is confined to a small space, usually at the bottom, and so treated as to blend in style and coloring into the spirit of the picture. Many of these posters have been designed by students of the Art Institute, and others are by various artists.

ALSON CLARK SHOWS CHARMS OF MEXICO

Vivid Canvases by the Western Painter Depict Human and Architectural Scenes in That Country

By DR. CHARLES FLEISCHER

The human and architectural charm of our nearest Southern neighbor is made real again in a series of vivid canvases of old Mexico by Alson Skinner Clark, to be seen for the rest of October at the Grand Central Galleries.

There is a striking evenness of quality in Mr. Clark's work that makes it hard to play favorites among his pictures. They are almost uniformly exuberant, and yet not garish, in the colors of nature, buildings, people. So also these canvases are filled with brilliant, but not blinding, light which is relieved with cooling shadows and the more sombre tones of the clothes worn by the picturesque human figures.

Among the most interesting of these canvases, both humanly and artistically, may be mentioned: "After the Market," "Morning Sunlight in the Patio" and "Sol Y Sombra." If this reviewer must select a single choice among Mr. Clark's pictures, it would be the last of these, as typical of all the twenty here shown, because the cleverness of his contrasting of pure sunlight and sombre shadow is herein best illustrated.

J. L. Forain, Aquaforte

At the Keppel Galleries, 16 East 57th St., a series of aquaforte drawings by Forain cover the walls of the main exhibition room. The collection gives one an immediate impression of stark realism, grim satire, and bitter cynicism—all of which is deepened by closer acquaintance and leaves a dark-brown taste. Even his occasional sallies of humor are not happy.

Evidently, M. Forain was and still is—an effective anti-German propagandist, as the mention of a few of his titles will indicate: "They are burning everything: they must be about to retreat"—and even the reader of these lines can conjure up the picture of grim desolation masterfully depicted by the artist. "If they had been victorious: You have two hours in which to sign!"—and a Hindenburg kind of figure is shown dictating ruthless terms to some intimidated, humiliated French civilians.

Perhaps the most impressive of the little war pictures—appropriately all in black-and-white—shows a widowed mother with her orphaned daughter standing near a pile of ruins and being told by a man digging there: "It is your home."

However, it is not hard to understand why, for all the unpleasantness of most of his themes of war and peace, M. Forain ranks high in his profession.

Jessie Arms Botke Exhibits

Another Western artist to bring joy to the eye of the beholder, appeal to the imagination, play to the spirit, is Jessie Arms Botke, twenty-two of whose highly decorative canvases are shown in the Grand Central Galleries.

Her pictures fairly drip beauty. Also they are amazingly faithful to detail and yet this artist, like Shakespeare's typical poet, is "of imagination all compact." Her canvases are wonderfully decorative, the produce of creativeness, of almost flawless draughtsmanship, rich sense of color, abundant playfulness, and boundless capacity for hard work.

Her "Road to the Sea," "The Golden River," "A City on a Hill" are examples of Mrs. Botke's ability to create her own world out of the wealth of her imagination. But no less poetic, thoughtful fun, is such a bit of sheer realism as "Uninvited Guests," which shows two remarkably painted geese straying in an old-fashioned garden of hollyhocks and tiger lilies. "The Promenade" and "The Disputed Path" are of similar type.

"Flamingoes and Lotus" is a beautiful bit of contrasting color. But for sheer exquisiteness of beauty and decoration and for the very subtlety of refinement commend me to the two gorgeous big canvases, "Contest," showing a white peacock and another of the more familiar type exhibiting their rivalry of spreading plumes, and "White Peacock and Gold," the very apotheosis of glorious beauty in the animal world.

Evidently, the better Mrs. Botke knows men, the more she likes—peacocks.

Hester Frood at Harlow's

Sixty-eight drawings in color, etchings and dry-points by Hester Frood are shown at the Harlow Galleries. Miss Frood is an Englishwoman, a veteran of many exhibitions. The present collection covers several European countries

and is evidently the fruit of much travel.

Almost invariably these pictures show a sureness of line characteristic of the accomplished draughtsman. Indeed, some of them have the defect of this quality in that they are fairly photographic in their exactitude. On the other hand, Miss Frood has a way of presenting herself with problems in perspective and of solving these problems in such knowing fashion that the eye of the masterful human is easily found superior to the lens of the camera. An example of this mastery is to be seen in her handling of the difficult problem of "The Mangia, Sienna."

Another Sienna picture shows the public washing place of that quaint hill town. It is thoroughly human, rich in color, presenting in dramatic contrast the ancient classic-pointed arches and the modern women engaged with their laundry. Altogether Miss Frood's exhibition holds the fascination of intimate interest in her subjects.

Italy's King Presents a Sculptor With Two Horses for a Monument

ROME.—A day or two ago saw the fusion in Rome of one of the great bronze horses made by the famous sculptor, Carlo Fontana, for the quadriga on the top of the monument to Victor Emanuel II in Piazza Venezia. This symbolizes Unity and will be placed on the left side of the portico. The other quadriga on the right side, sym-

bolizing Liberty is the work of the sculptor Bartolini.

Signor Fontana has worked on this statue with a passionate devotion. Although he was last year the victim of a severe accident which kept him in bed for some months, his enthusiasm has never failed, and now the fusion of this huge bronze has been successfully carried out. He was anxious to have the finest horses possible for his models, and he found them in the royal stables, where the King invited him to come and make his choice.

After long consideration, the artist selected two from the King's estate at San Rossore. He came again and again to study these animals, and was never satisfied, making and remaking one model after another, until at last the King, realizing that the artist's studio would be much more suitable for him than the stables, presented him with the two fine horses.

Various persons of importance were present at the fusion of the bronze horse, which was not entirely completed, but the part now finished weighs about three tons.—K.R.S.

Bronze Hermaphrodite Found in Sea

ATHENS—Some fishermen found in the sea near Marathon an antique bronze statue of a Hermaphrodite, 1.30 meters high and perfectly preserved. It is regarded as very valuable, and it was sent to the Archeological Museum in Athens.

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The ART NEWS

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DE LASZLO'S WORK SEEN NEAR MASTERS'

His Portraits Are Sketchy, His Accessories Well-Painted, in His Exhibit at Knoedler's Galleries

By HELEN COMSTOCK

Even the most democratic will find it difficult to ignore the impressive personnel of Philip A. de Laszlo's catalogue for his present exhibition at the Knoedler Galleries. Two queens and three princesses, an American countess and a number of gentlemen whose titles strain the alphabet to supply those trailing magic capitals—K. C. V. O., K. B. E., and the rest—all these form a truly august assemblage and it is by no means strange that certain visitors have been observed to reduce their voices to a whisper as they discover in whose company they stand. If the painter has succeeded in carrying over into pigment so much of the unquestioned majesty of his subjects it is so much more of a tribute to him.

In the room beyond the De Laszlo exhibition is a group of portrait prints by Rembrandt, Van Dyck, Zorn, Ingres, Whistler, Degas and Rodin. It is certainly with no unkind intent that these portraits of the past are shown in so close proximity with portraits of today, but while comparisons may not have been sought they are unavoidable.

De Laszlo is an able draughtsman when he cares to be, although he occasionally loses interest. One of Myron T. Herrick's hands is done sensitively but the one that is clenched is rather spongy. When the portrait is left simply as a sketch, as that of the head of Princess Alice of Greece, the result has a sincerity which is lost when he paints soft white shoulders and pearls.

While De Laszlo is very clever in his painting of the frocks and jewels of his feminine sitters, that is they look accustomed to them and not at all like dressmakers' mannequins, there is still a good deal of a formula about them. He has entirely avoided portraying the mannequin look but he has not quite got beyond those exquisite creatures of wax whose shoulders and arms make so attractive the windows of the better class of hair dressers. Even at this, De Laszlo is far more the victim of his sitters than he deserves to be. He is under the necessity of giving people of a certain class the kind of pictures of themselves that they want.

Rembrandt was not so restricted when he made his portrait of Jan Lutma, for Lutma was only a goldsmith, or it may have been that artists had greater freedom in his day. Not that there is anything at all unflattering to Jan Lutma in this portrait, but the delineation of him is so searching that there could have been no possible thought in the artist's mind of whether his subject would be pleased. The first state of this print, which is shown beside the second where the window is added, is more interesting because it throws the face into such prominence, although the added window gives the composition greater balance.

The Hebrew physician, Ephraim Bonus, might possibly have complained, had he been given a chance, of the pudginess of that expressive hand which grasps the banister but, fortunately, again, the artist did not have to consult his subject, and he has lost himself in a literalness which becomes almost spiritual. The robes of Clement de Jonghe, which so nearly envelop the figure without in any way bundling it into obscurity, is indicative of the way all the artists of the period, or rather so many of them were able to make

elaborate costume simply a part of the figure.

This is particularly noticeable in the Van Dyck portraits of men, although of all the Van Dycks the one that holds the attention the longest is that head of himself, which is just a head and nothing more. It is as much alive as any portrait one could meet in the whole field of portraiture. The lined forehead and delicate ruff of Pieter Brueghel the Younger appear on another of the Van Dyck plates, a face which has a philosophic poise in spite of the somewhat tortured questionings of the intellect that have left their imprint. This was the artist whose eccentric subjects won him the sobriquet of "Hell Brueghel."

There is a very sensitive portrait of Joseph Tourny, the engraver, by Degas, and heads of Victor Hugo by Rodin, of which it is almost inexcusable to say that they are sculpturesque, but that is the first impression they give. On another wall is Zorn's portrait of Rodin himself, a portrait in which every line lives, and there is Zorn's portrait of Renan seated at a desk before a mantel in which Zorn's slashing lines are excellently informing, but in "The Toast" the lines seem at times to become simply scratchy and meaningless. This is simply a personal reaction which will no doubt sacrifice in many quarters.

Among the Whistlers is "Becquet (The Fiddler)" which, besides all these other prints of various ages and times, has a mellowness, an inner richness which is impossible to analyze; the little "Florence Leyland," while not so exquisite as the print of Annie Hayden, combines those qualities of aloofness and reality in which the "Master of the Butterfly" excelled.

Opening Show at Daniel's

The opening exhibition at the Daniel Galleries has two oil paintings by Fiske Boyd which justify the promise that this young painter has offered during the past few seasons. The two landscapes, "Martha's Vineyard" and "Charleston," particularly the former, contain beautiful passages of color, but to speak of them merely for their color is to do them an injustice, for they have succeeded in that difficult feat of translating landscape into art.

Landscape, as Mr. Boyd sees it, and also Alexander Brook, who is represented with "From Wittenberg," is something quite different from what has passed for landscape during a longer time than one would like to say, something which has in reality been no more than "scenery." Since El Greco painted his "Landscape of Toledo" there has been a frightful depression in the possible chart that might be made of the progress of landscape if it could be reduced to the same concrete terms as the advance of the automobile industry.

One would rather look as those exalted fragments that formed the backgrounds of the Flemish primitives than at what landscape rapidly became once it threw off the bondage in which it had once been placed to the figure. But it failed to profit by its new freedom and at once became enslaved to "scenery." If there is one thing the future must give credit to "the moderns" for doing it is for rediscovering the real province of landscape.

There is some beautiful painting in Niles Spencer's "Studio Table," and the pastels of Preston Dickinson, particularly the still life of glass bottles, show the fecundity, the diversity of his powers. He is not apt to concentrate, but his energy is sufficient to permit of a certain diffuseness.

A recent still life abstraction by Juan Gris, landscapes by Thomas Benton and Charles Sheeler, and a large figure painting by Archipenko are to be mentioned. The latter, coming from a sculptor, naturally shows the sculptor's point of view

in regard to form, but he also proves that he is thinking completely in terms of the new medium.

A still life of apples on a white cloth by Demuth is, it goes without saying, of an exquisite and sensitive beauty.

The Basque Brothers

Ramon and Valentin de Zubiaurre are sometimes referred to as the "Twin Painters" because they always exhibit together and because they always paint their native Basque country, to which they have determined to give what pictorial immortality lies in their power. However, they are really quite unlike if one looks beneath the surface of their quite similar material.

In their present exhibition at the Duddingston Galleries, their second in New York, Ramon stands out as the man who is devoted to color and to types. His people are undoubtedly his own people, and in seeing these pictures of pilgrims and sailors, these old men and women of his, one feels undoubtedly that one has had an introduction to his people—but to them as a group rather than as individuals.

Valentin looks at his subjects from a different angle. He sees the individual as well as the race, the type. It is not a question of looking deeper so far as the whole question is concerned. It may have taken much more observation to paint something true to all Basques than to one, so when the remark is made that Valentin has made us feel more keenly the nature of each individual it does not mean that he is superior to his brother.

In his use of still life in his portraits, Valentin is very successful. His color is more subdued, slightly grayed as compared with that of his brother. These pictures will remain on view until Nov. 15.

A New Fromkes Portrait

A portrait of Mrs. Stanley Halle and her three children is being shown by Maurice Fromkes at the Milch Galleries. The portrait has rich, enamel-like color and the mass of green foliage in the background is a decorative note. The family is seated on a balcony and at the left there is an interesting use of still life in a vase of flowers and a bowl of gold fish. The figure of Mrs. Halle and of the little boy in green who stands leaning slightly against her are quite fine. The baby in the mother's lap leans forward to take a flower from her sister's hand, and this is the only movement suggested by the figures so that there is a pleasing balance between repose and motion.

P. L. Rigal and Katherine McEwen

An exhibition of paintings by P. L. Rigal of Paris is now installed in the large gallery of Ainslie's. His work falls into three categories—modernistic decoration, silver-point portraiture, and landscape; and its excellence lies chiefly in the first. Here Mr. Rigal exhibits a lively imagination intelligently applied to the problems of decorations, both large and small. His most important achieve-

ment, of which only a piecemeal sample is to be seen here in cartoon form, is the mural painting of "The Nine Symphonies of Beethoven" for the Ruhmann Pavilion at the recent exhibition in Paris.

His smaller paintings in the decorative vein show his talent a highly stylized one, at times reaching interesting conclusions. His nudes, large figures blocking in the spaces in a rather heroic mood, are cleverly disposed, and there is no conflict between the purely decorative side of these designs and the simplified modeling and detail introduced. One design shows a single figure standing in deep adoration while circling above in the cloudy sky is a lovely group of winged angels. There is a fine note of exalted feeling in this painting, and in design and execution it stands at the head of his canvases here. This painting was shown at the last Salon d'Automne in Paris.—R. F.

—If this oval shape had been given "ultimately to the Duveen picture for the purpose of effacing its origin," it would have been before this alteration not partly a copy but a copy of the whole picture at Dresden. But the Duveen picture, when I saw it in 1924, was on an oval stretcher of certainly more than a hundred years old. The old canvas had worn-off edges, showing the same age, and it was fixed by old hand-made nails on the stretcher.

—The Duveen picture, bought from the picture dealer A. Reyre, Old Bond Street 22a, was bought by this gentleman from a dealer named Haffety, at Scarborough, who in his turn bought it at the sale of the contents of Temple Newsam near Leeds in 1922 for £37.

—This picture was described in that mansion by Waagen, "Art Treasures in Great Britain," Vol. III, p. 333, in 1854. I saw it there in 1905.

—This picture never left the house before the sale of 1922, and can't have been in a Vienna collection in 1915 or at any other recent date.

All these facts I can prove by letters from the former owners, including the Hon. E. F. L. Lind'ey Wood, then owner of Temple Newsam. The ci-devant Lilienfeld picture remains, according to my opinion, partly a copy of the Dresden version. Yours respectfully,

CORN. HOFSTEDT DE GROOT.
The Hague
L. Voorhout 94.
Oct. 2d, 1925.

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SALONS OF AMERICA OPEN WITH A BANG

A Representative, if Somewhat Uneven, Show Is Staged at the Anderson Galleries—The Striking Works

By GUY EGLINGTON

First impressions of The Salons of America are good. Many of the older members are missing, but this is not fatal, since the Salons exist rather to give new talent a chance than to display the already arrived. It is furthermore impossible to drum up a complete representation for an October date and the fact that this exhibition, in the president's words, staged itself, should be taken as a sign of vitality.

The first picture that strikes on entering is a Gwozdecki landscape. The name was unfamiliar to me, but the vigor displayed in this and in the large nude in the inner room is astonishing. Anyone who can wield a brush with such ferocity and yet make sense has my vote. The large room as usual lacks distinction. Not even the Morrison landscape, nor the Canade self-portrait can quite redeem it from banality. The Canade is a fine piece of work, but the bitterness in him seems to grow to the exclusion of all else. A great painter should not eternally be pointing the accusing finger.

In the right hand or modern room are a number of good things. D. Varian has a fine study of houses, painted, one imagines, from a Paris window. Homer Boss has a landscape which, if it does not quite cohere, has exciting passages. Ishigaki sets down with a malicious precision that owes perhaps a little to Guy Pène du Bois a New York street scene, flapper, automobile and all. Burliuk amuses himself by swinging around in circles. Pierrot, as always, sticks out her Parisian tongue at us, and, as always, preserves the while her Parisian grace. Pierrot needs only a stretcher and frame (she could afford, I am sure, this slight concession to the bourgeoisie) and a little sharper point to her tongue to make a first-rate satirist.

Then there is Wood Gaylor, who is most pleasantly unkind to a number of my friends who spend their summers in Maine. And Adelaide Lawson, who spaces admirably but somehow fails to get her teeth right through the bone. The bone is there and the teeth are there, but they somehow never make a real date.

In the small water-color and print room Pop Hart has it all his own way. He has been experimenting with colored aqua-tints of late and has not quite got into his swing yet, but he has at least one print that strikes twelve. Near him is Frank Osborn, who started off some three years ago with a real bang, but now trails Matisse a little too obstinately. And there are Charles Ladson and Ernest Johnson, both connected with the Anderson Galleries, who say their pieces honestly and well.

The sculpture was not all installed when I saw the show, and Laurent has the floor rather too much to himself. It is time some more men were coming along. The field is almost painfully open.

A Medley at Ferargil's

It is easiest to start where there is least to be said. Of the current Ferargil show one may say either little or much. Little if it is a question of the portrait drawings by Ruth (an euphemism, one supposes, for Rose) O'Neill, much if one is to dive into the strange assortment of pictures and sculpture that populates the back rooms and basement. The O'Neill portraits include Stefansson, Michael

Gallery at Grand Central for Medium and Small-Size Bronzes



The gallery recently installed in the Grand Central Art Galleries for the sole display of medium and small-size bronzes. This room, octagonal in shape, has a beautiful brown silk background, and is furnished with a number of very attractive antique pieces. The Grand Central Galleries are giving special attention to the display and sale of the works of its sculptor members, and report a noticeable increase in the sales since the installation of this new gallery.

Arlen, Beatrice Blackmer and members of the Strawbridge and Perkins families, both of Pa. They are presumably truthful and, on the whole, quite pleasant.

The aforesaid "assortment" is a different matter. It includes—I quote from the invitation card—paintings by Ryder, Twachtman, Weir, Theodore Robinson, sculpture by Georg Lober, Carl Illara, L. Maldarelli, but I can testify to the fact that these are but a few of the ingredients in this strange cocktail. If this be a new exhibition technique, I shall doubtless get the hang of it in time. At present however it affects me much in the same manner as a Bloomingdale bargain sale. It stuns but does not convince. I did just manage to catch a glimpse of the four Maldarelli—a good craftsman whose fountain has decided qualities—and certain pretty terra-cotta figurines which George Biddle has brought back with him. Ryder's "Macbeth and the Witches" also emerged from the caldron, but in a thoroughly bad temper. "So fair and foul a day" sounded like an oath in William's best manner.

For the benefit of radio fans be it added that Messrs. Price, Russell and Purdy have installed a potent set, with a most artistic period loud speaker, by the help of which I attended the Army-Notre Dame game at no expense or inconvenience.

Three Women at Weyhe's

At Weyhe's I had the pleasant shock of discovering that one of my chickens has come home to roost. It happened thus. I was asked last winter to go up and look at some work by Mr. Martin's pupils at Columbia. There were, as I remember, pictures by Virginia Beresford, who is now showing at Dudensing's, by Lillian Prentiss and by Eva Bernstein. One landscape especially struck me. I asked who had painted it and was told that it was by a Mrs. Bernstein, a married woman with grown-up sons and that it was one of the first pictures she had ever painted. I was so much interested that I looked Mrs. Bernstein up and saw all that she had done.

It was frankly unequal and it seemed to me that in her more recent things she was losing her boldness of attack. From having observed and set down her observations broadly she was beginning to niggle over surfaces, imitating in this the younger members of the school, who were learning after all to paint and had not yet sufficient experience to make what they said of vast importance. Mrs. Bernstein on the other hand was in a quite different position. Experience, life as she had lived it, was her trump card, and for its expression she had ample technical ability. Her problem was rather one of control. There was a constant danger of her resorting to padding to fill out an incomplete visualization. She was too prone to envy youth (*c'est jeune et ça ne sait pas*) instead of taking pride in her own wealth.

So that I was glad to see at Weyhe's that in the six months I have been abroad she has gone forward and not back. She has gotten a lightness of touch that I had not suspected in her and has regained all her dash. So far as they go, the landscapes that she has painted this sum-

mer strike me as being, if not yet complete, at least free from padding. With greater control will come, I feel sure, greater depth and resonance.

Hutchins at Montross Gallery

The John Eddy Hutchins show of water colors at Montross' new gallery

on 56th St. is not quite there yet, though it has distinct possibilities. Mr. Hutchins strikes me as being considerably stronger in draughtsmanship than in color. His design is for the most part his own, his palette for the most part in the nature of a legacy. The trouble is that Mr. Hutchins is still in the picture-making business. He finds waterfalls, stunning views of the Hudson, broad sweeping valleys in Bermuda, and paints them. And it must be owned that he renders them well. His Hudson River has atmosphere and considerable delicacy. His "Bermuda Landscape" has breadth. None the less they remain views. *Il y a trop le motif*. They have no interior compulsion—do not bear the unmistakable Hutchins stamp, but might have been painted, had we the talent, by you or me. Take a course of back yards, Mr. Hutchins. You will find less to enthral and will be under the necessity of finding a little beauty for yourself.

Konenkov at Reinhardt's

At Reinhardt's, Konenkov has an exhibition of his sculpture. Konenkov is a Russian peasant who has achieved the feat of studying both in Paris and Rome without being crushed by these alien civilizations. Whether he there learnt anything of vast importance to him I rather doubt. His portraits are no more exciting than most (with the exception possibly of his miniature Lenin). His essays in realism are without conviction. But in his own medium, wood, he has, as by a miracle, retained his freshness. Seeing his figures, all intimate in scale and approach, one has the impression of a happy child playing with his chisel, stumbling on fancies half unaware. And this seeming lack of premeditation gives his creations, his peasant girls, dancing girls, goats, swineherds, a rare charm which greater sophistication could not but rob them of. Essentially they are happy, dreams but substantial, playthings that will not lose their appeal when the novelty has worn off, for they come from the centre of a man's being.

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THE WORLD'S ART AUCTIONS

SEROTA COLLECTION ON SALE THIS WEEK

Colonial Furniture Assembled by the Well-known Collector to be Sold at the American Art Galleries

A sale that will be of unusual interest to the many collectors of Colonial furniture has been arranged by the American Art Galleries, Madison Ave. and 57th St., who have secured the 1925 collection of Samuel Serota of Portland, Maine. Mr. Serota is again offering New York one of his painstaking collections of recent years, which will be sold at unrestricted public sale on Friday and Saturday, Oct. 30 and 31 at 2:15 p. m.

Mr. Serota offers unconditional endorsement and guarantee of the genuineness of all the pieces, many of which have purposely been left in their present condition that they might be more easily examined, or finished to the taste of the purchaser.

Among the more important items is a beautiful gate-leg table of the late XVIIth century, several original major pieces of the age of mahogany, and an unusual variety and number of the Windsor chairs. Over seventy hooked rugs, many of them nearly a century old, are offered, including an exceptionally large example.

Sandwich glass, Staffordshire lustre ware, pewter and brass, quilts, mirrors, marine paintings and a few finely carved ship models are also to be had, from the seaports of Maine and elsewhere. Other pieces of unusual interest are: a Sheraton inlaid mahogany corner cabinet, (1800-1810), a pine-shell carved corner cabinet of 1770 (English), an early American Hepplewhite mahogany shaving-stand with the graceful shield-shaped mirror on curved piers, and many other fine offerings which are described and illustrated in the catalogue now available from the American Art Galleries office. Messrs. Otto Bernet and Hiram H. Parke will conduct the sale.

Early American Furnishings of Stiles Collection Will Be Sold

The collection of early American furnishings formed by the late Joseph Henry Stiles of York, Pa., which is now on view at James P. Silo's, contains what is said to be the most complete collection of American Windsor chairs ever assembled. Among the unique forms is the eleven-spindle comb back, and the thirteen-spindle comb back, the latter believed to be the only one of its kind known.

There is a much-prized carver chair and a banister-back chair with mushroom arms which are hollowed out to hold candles. Mr. Stiles did much of his collecting from the plantation homes of Virginia and South Carolina and during the eight years in which he was an eager collector of early American furniture he covered the range with a thoroughness which makes the present collection not only rich in the more "primitive" examples but in the sumptuous.

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A NOTABLE COLLECTION OF OLD COLOURED VIEWS OF THE PRINCIPAL PLACES OF SAXONY.

Richly illustrated Catalogues will be issued in October, and may be had from

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ous pieces of Queen Anne and Georgian times.

There is a comprehensive collection of old American lanterns, and among the glass are blue Stiegel bottles, Stoddard bottles, and early Sandwich glass, also old brasses, iron hinges, early lighting devices and domestic utensils. They will remain on exhibition until the sale which will take place on the afternoons of Oct. 29, 30 and 31.

AUCTION RECORD

Anderson Galleries, Oct. 14, 15, afternoons— Early American furniture, old Staffordshire, needlework, samplers, glass, Currier and Ives prints, etc., including selections from the collection of Mrs. A. W. Sayre, Middleburg, Va., to be sold by order of her daughter the Princess di San Faustina, and the collection of Katherine M. H. Blackford, M. D., New York. Total, \$21,975.50. Among the more important items:

110—Mahogany inlaid maple slant-top desk, American, XVIII century; A. J. Hackett	\$220
127—Mahogany secretary bookcase desk, early American; Joseph Fisher	200
144—American carved mahogany wing chair, XVIII century; Order	200
163—Six Hepplewhite carved mahogany chairs, American, XVIII century; J. J. Matzner	400
173—Pair of mahogany low-post twin beds; Miss H. Counihan, Agent	200
187—Cherry bookcase desk, American, XVIII century; H. V. Weil	250
188—Carved mahogany four-post bed, American, 1810; D. Pogue	300
210—Carved mahogany three-part dining table, American, XVIII century; E. F. Collins, Agent	650
211—Set of twelve carved mahogany inlaid dining chairs, early American; Order	800
213—Carved maple bonnet top highboy, American, XVIII century; F. Hutter	375
347—Sheraton inlaid mahogany sofa table, early American; Miss H. Counihan, Agent	160
376—Curly maple highboy, American, XVIII century; Allam Mason	215
379—Set of six carved mahogany Sheraton chairs, early American; G. H. Bishop	260
383—Cherry highboy with scroll top, American, XVIII century; Margolis Shop	600
389—Sheraton mahogany three-part dining table, American, 1810; A. V. Heyl	200
413—Rare American Queen Anne gilded walnut mirror, mid-XVIII century; Order	200
429—Set of eight carved mahogany Sheraton dining chairs, early American; Fred J. Peters	775
430—Rare carved mahogany three-part dining table, American, XVIII century; Fred J. Peters	450
431—Eight carved mahogany Hepplewhite chairs, early American; Fred J. Peters	575
440—Carved Chippendale mahogany wing chair, English, XVIII century; Miss H. Counihan, Agent	200
444—Inlaid mahogany Hepplewhite sideboard, American, XVIII century; E. F. Collins, Agent	320

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Ave. and 57th St.

Oct. 30, 31, afternoons—The Serota collection consisting of Colonial furniture and decorative objects including hooked rugs, Windsor chairs, card tables and writing desks, glassware, etc.

Nov. 3, afternoon—The Richard H. Lawrence collection of Syrian and Egyptian glass and Oriental rugs.

Nov. 6, 7, afternoons—The late George Kellogg's collection of Staffordshire, which includes the only known and complete set of coats of arms.

ANDERSON GALLERIES
Park Ave. and 59th St.

Oct. 26, afternoon—Lustre ware of Staffordshire, lowestof, Liverpool, represented in jugs, bowls, vases, desert and dinner services,

from the collection of Miss Mabel Wright, Shelton, Conn.

Oct. 27, afternoon—Chinese porcelains, and Near Eastern objects of art and textiles, as well as selections from the collections of the late Samuel Eddy Barrett, Chicago, Ill.; the late J. J. Vander Leew, New York, and Lieutenant Commander James Madison Doyle, New York.

Oct. 29, 30, 31, afternoons—Furnishings, rugs, tapestries, porcelains and objects of art, to be sold by order of Mrs. Isaac Guggenheim, removed from her residence at Port Washington, L. I., and her apartment at 410 Park Ave., New York.

BROADWAY ART GALLERY
1692 Broadway

Oct. 29, 30, 31, afternoons—Furnishings, art treasures, Persian rugs, and carpets and oil paintings by eminent American artists from various consignors. Also the effects of Dr. Henry Knight Miller removed from his residence of 253 Clinton Ave., Brooklyn.

PLAZA ART GALLERIES
5-7-9 East 59th St.

Oct. 29, 30, 31, afternoons—Oriental rugs, Chinese carpets and rugs in every size and weave, sold by order of Persian Rug and Trade Developing Co. Many large Keshans, Kermans, Isfahan, and others included.

SILO ART GALLERIES
45th St. & Vanderbilt Ave.

Oct. 29, 30, 31, afternoons—The J. H. Stiles collection of early American furniture formed by the late J. H. Stiles of York, Pa., comprising a complete collection of American Windsor chairs, tables, lamps, desks, glass, etc.

WALPOLE GALLERIES
12 West 48th St.

Oct. 27, morning—Books, from the property of T. S. Doubleday and others, including Americana maps, first editions of Mark Twain, Conrad, Cruikshank, etc., early printing, and other desirable items.

High Prices for English Furniture

LONDON—Following the sale of the Old World manor house at Combe Florey, Somerset, Messrs. Knight, Frank & Rutley, in conjunction with Messrs. H. R. Goddard & Son, dispersed the old furniture there. A Queen Anne walnut miniature secretaire chest brought 145 guineas, a Queen Anne high-back chair, 105 guineas, a William and Mary bureau, 90 guineas. Numerous other high prices were realized.

Mr. Paul Bottenwieser Arrives

Mr. Paul Bottenwieser arrived on the *Majestic* Oct. 20 to remain until the first of the year. His brother, Mr. Rudolf Bottenwieser, preceded him by a week and they are both making the Anderson Galleries their business headquarters while here. Mr. Bottenwieser brought with him many fine paintings by old masters for disposal in America.

Leverhulme Coming to the Auction

LONDON—Viscount Leverhulme sailed from Southampton on Oct. 16 aboard the *Berengaria*. He will help to make the preliminary arrangements for the sale at the Anderson Galleries, New York, in the latter part of January, of the collection of his father, the late Lord Leverhulme.

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ASK ANOTHER YEAR OF PARIS EXPOSITION

Influential Committee Approaches the Minister of Commerce, but There Is Much Opposition to Plan

PARIS—As was to have been expected, the Exposition of Decorative Arts has had a great success. The number of entrances up to this date amounts to almost fifteen million. The greater number of exhibitors would therefore like very much to have it reopened in the spring, as was done with the Wembey Exhibition.

The minister of commerce has been approached by a committee including among others, Messrs. Brandt, Dufrene, Foliot, Lalique, Perret and Ruhlmann. It is not yet possible to foretell the results of this effort, because if the plan has many partisans it has also opponents, whose principal objection to it is that it is doomed to failure, because those people specially interested in dec-

orative arts have already visited it and will not return, while the interest of the general public is soon dulled.

Another objection which seems serious is that the buildings were intended to last only for six months, and their slight construction would not resist a hard winter; and finally, that if Paris has consented in the interests of decorative arts to see its traffic completely paralyzed in one of its most important sections, it would not consent that, for the space of a whole year, in the interests of a special group, Parisians should be submitted to much annoyance.

The question lies there; in any case the exposition is to be slightly prolonged, and will not close its gates before the 10th or 15th of November.—H. S. C.

Kouchaki Freres Make a Change

Kouchaki Freres, Inc., announces the appointment of Mr. George Kouchaki as manager in charge of their New York galleries at 707 Fifth Ave., and the termination of their connections with Mr. Fahim Kouchaki.

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High Class Paintings
by the Old Masters

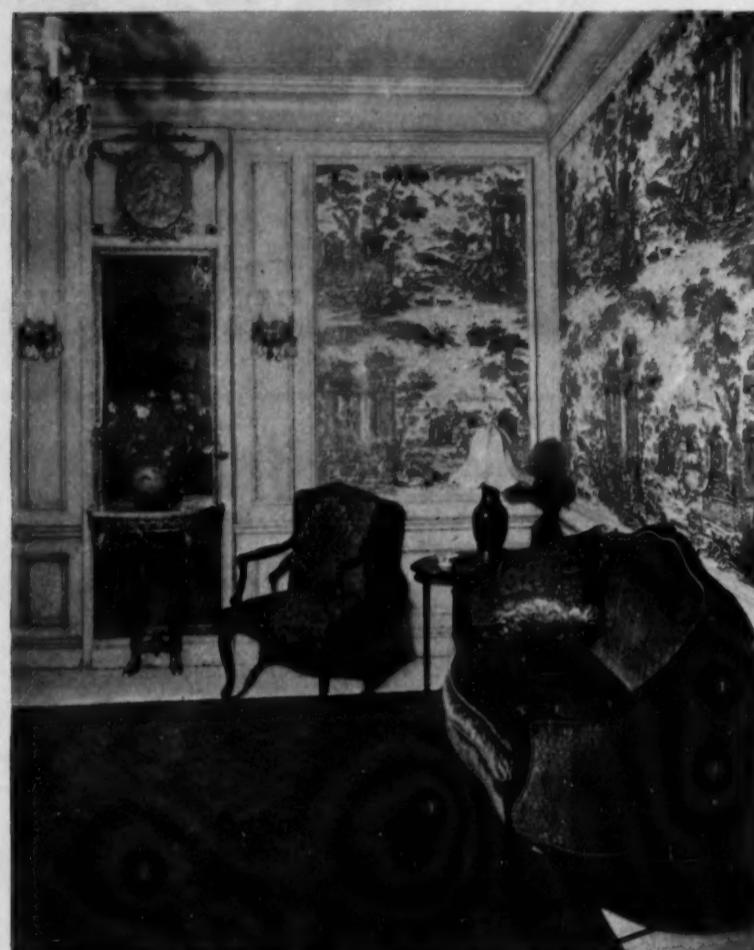
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INTERIORS AND DECORATION

BY
HELEN COMSTOCK

Artistic Interiors for a New York Hotel a Welcome Departure in Style



A LOUIS XVI RECEPTION ROOM IN THE HOTEL WEYLIN
Courtesy of A. Kimbel & Son, Inc.

To make a hotel interior as intimate as a private home was the intention of A. Kimbel & Son, who created the new lobby, reception room, dining room and ladies' reception room for the recently redecorated Hotel Weylin at 54th St. and Madison Ave. Hotel interiors have seemingly become subject to rigid laws, and the pompous, monotonous aggregation of furnishings which has gone into the making of the ordinary hotel have fortunately been entirely broken at the Weylin.

The corner of the lobby, which is illustrated, is a gratifying example of defiance of tradition, for even in these hotels which have minimized their lobbies

to the least possible space there is still apt to be a kind of institutional formality that is anything but ingratiating visually.

The lobby is paneled in wood in the Georgian style, and the color scheme of the room, mulberry, green and tan, relates it to the mulberry and green of the little reception room which is also shown. There is none of the usual duplication of furniture or materials customary in hotel lobbies, except where a pair of certain objects would be used as a matter of course.

The fireplace has a very simple stone moulding. In the foreground is a Chinese



LOBBY OF THE HOTEL WEYLIN
Courtesy of A. Kimbel & Son, Inc.

Chinese Chippendale Room Combines Eastern and Western Beauty

There was no other English cabinet maker who made so effectual a use of his study of the Chinese as Thomas Chippendale, and for that reason the furniture of his designing is particularly harmonious with the old Chinese painted wall paper such as is used in this sitting room designed by Cowtan & Tout, Inc.

Chinese paper first made its appearance in England late in the XVIIth century as a result of the tea trade, but it was nearly a century later before it was used on the walls of fashionable dwellings in place of wood paneling which took upon itself superstructure of these exquisite papers, set sometimes in panels and sometimes entirely covering the surface of the wall. They were so long that they reached from floor to ceiling in an unbroken length.

The quality of the paper itself is so remarkable that when this very firm, which in London is known as Cowtan & Sons, Ltd., where it has been established well over a century, had occasion to remove some Chinese paper from the walls of an old English home—where, by the way, the same house had placed it long ago—it was found in almost perfect condition. At present modern papers are being made by Chinese artists which, unlike many things modern, rival in beauty of design the older paintings.

Unlike many designs, as opposed to plain surfaces, these floral and bird patterns of the Chinese endow an interior with a spaciousness that Occidental designs have never been able to rival. They

lacquer English table and the lamps are Chinese green crackle vases with green gauze shades. At the extreme right is a coromandel lacquer screen. The Chinese influence was strongly evident at this period, the Georgian, and when one turns to the little Louis XVI reception room one finds examples of it there as well.

A little lamp with a pagoda-shaped shade stands harmoniously in the corner, and the toile de Jouy that panels the walls was a French adaptation of Chinese design. This fabric is in mulberry tones on an ivory ground, the rug is mulberry, and the canapes are in green *velour de gêne*. In front of the long mirror is placed a gilt console which is worthy of special note because it signifies that gold furniture is emerging from the obscurity into which a too lavish and tasteless use had plunged it. Used carefully and merely as an accent, as in this case, it adds vivacity to an interior.

A Rubens Discovered at Rouen Is Valued at 2,000,000 Francs

ROUEN.—The director of the Museum at Rouen was recently advised that an old picture had been found in a courtroom, and it seemed worth while to clean it. Going to the spot he gave orders that the picture should have special attention, as it seemed to merit it, and as soon as the colors began to come out under the cleansing process they were seen to be very bright and clear. The name of Rubens was then evident, and the painting was removed at once to the large hall of the museum. It represents the Christ on the cross, and is a fine work, whether it is a genuine Rubens or not. Its value is placed at 2,000,000 francs.

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A SITTING ROOM IN THE CHINESE CHIPPENDALE STYLE

Courtesy of Cowtan & Tout, Inc.

carry within them their own spaciousness, even without producing that illusion of distance which has been the great refuge of western artists, and by sheer force of line and tone create an airy lightness which makes the interior they

adorn one in which one can breath comfortably. While it is true they require rooms of a good height to carry them well, they add to, rather than detract from, the size of a room of small dimensions.

Wembley Exposition With Deficit of £2,000,000 Will Close Oct. 31

LONDON.—Although the British Empire Exhibition at Wembley has a deficit which may reach £2,000,000, it is regarded as a success in creating sentiment favorable to the empire. The exhibition is to be liquidated by trustees soon to be appointed.

The manner in which the display brought before the rank and file of the British people the extent and resources of the British Empire was one of the

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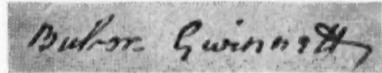
RARE BOOKS AND MANUSCRIPTS

BY
GUY EGLINTON

One Thousand Dollars a Word Paid For the Signature of Button Gwinnett

The star of Button Gwinnett continues to rise amazingly. With his signature fetching \$14,000 in open auction—\$1,000, as the mathematicians inform us, for every letter in his name—his fellow Signers, more distinguished in life, may well be envying him the lucky bullet which ended once and for all his political aspirations, to buy him a serener immortality in the files of Book Prices Current. For Button Gwinnett, although successively merchant and planter, and that in two countries, accomplished the astonishing feat of leaving but the barest scraps from his hand. Wills he would witness, bonds sign, and grudgingly affix his name to a receipt for 'Four Pounds 7s on Acc't of Cedar Sold,' but letters he would have no truck with.

So it is that collectors, bent on assembling the signature of the famous sixty and fifty who signed the Declaration



BUTTON GWINNETT, A. D. S. 1770
From the John Boyd Thatcher Set

lic Library. Two others were owned by the Historical Society of Pennsylvania. The Maine and Wisconsin Historical Societies, the Pierpont Morgan Library, the Library of Congress, and other institutions accounted for another ten, and no more than a bare dozen remained in private hands. Of these how many were ever likely to come on the market?

But as often happens with rarities, after a long drought will come a tropical storm. On July 4, 1925, Col. Manning, the man who first set the Button Gwinnett market skyrocketing, died. On April 1, 1925, Z. T. Hollingsworth, owner of another fine set, died. About the same time Dr. Williams decided to sell his collection. Now in Col. Manning's set is the will which Button Gwinnett witnessed. In Mr. Hollingsworth's is an order, signed by Gwinnett, proving payment to a dispatch rider, and another, whether document or signature I am not sure. In Dr. Williams' is the cut-out signature for which he paid \$2,875, and a document which he since acquired privately.

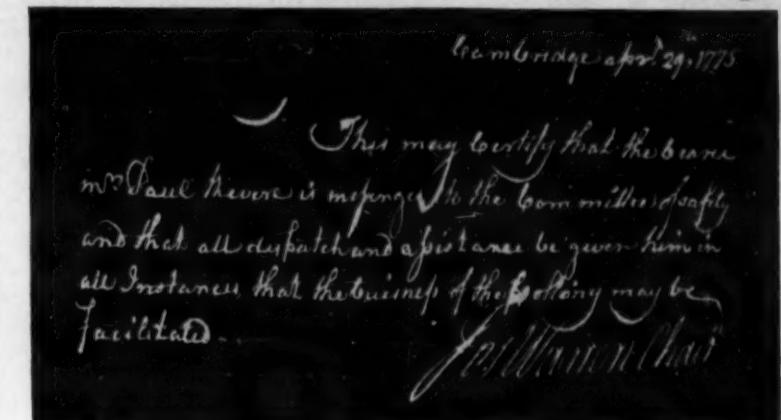
The Manning collection will be sold at the Anderson Galleries during January, the Williams at the same galleries during April. The sale of the Hollingsworth has been strongly rumored, but

no definite announcement made. So that in one season, of the unprocurable Button Gwinnett, certainly three and probably five examples will come upon the public market. How much higher will the rocket shoot?

But what of the man who has achieved so great a posthumous fame? Of Gwinnett, alas, little is known. He was born in Bristol, England, in 1732, established himself there as a merchant, shipped before '65 to Savannah, traded there, bought a plantation on St. Catherine's Island, and barely eleven years after his first arrival in the country was elected to represent Georgia in Congress, signing for that state, together with Lyman Hall, the Declaration of Independence.

His star was on the wax, but its shining days were short. He stood for the Governorship of Georgia, was defeated, challenged his opponent, Col. Lachlan McIntosh, to a duel, and was by him mortally wounded. One would gladly know more of so vigorous a personality and the life on which Charles F. Jenkins has been working for some years will be welcomed. Mr. Jenkins has unearthed a story in Savannah to the effect that Gwinnett's tombstone was years ago used as a bar in a suburban grog shop. Divided between the fever of the grog shop and the fever of the auction room, Gwinnett's remains have known little peace. But I guess he always enjoyed excitement.

Authorizing Paul Revere as a Messenger



REVERE DOCUMENT RECENTLY ACQUIRED BY COLLECTOR

For the benefit of those who may not be able to decipher this reproduction, the following is given as its wording:

"CAMBRIDGE, April 29, 1775

"This may certify that the bearer, Mr. Paul Revere, is messenger to the Committee of Safety and that all despatch and assistance be given him in all Instances, that the business of the Colony may be facilitated."

JOSEPH WARREN, chairm.

This unique Revere document, reproduced by courtesy of Dr. Rosenbach, forms part of a most important collection of Letters and Autograph documents of Washington, his family; Lafayette, Napoleon, and a host of Americans prominent in the War of Independence. It will be noted that the Revere document is signed April 29, 1775, or eleven days after his ride. The Signer, Gov. Warren, was killed at the Battle of Bunker's Hill.

An English Morality of Henry VIII's Time

A new Enterlude called Thersites

C Thys Enterlude folowyng
Dothe Declare howe that the
greatest boesters are not
the greatest
doers.

C The names of the players

Thersites	A boster.
Malciber	A synth.
Mater	A mother.
Miles	A knyght.
Telemachus	A childe.



THE FIRST EDITION OF "THERSITES," 1537
Courtesy of Mr. Gabriel Wells

This is the title page to the first edition of "Thersites," the oldest known English Morality, written by a schoolmaster for the edification of his pupils, around 1537. Only four copies are known to exist, one being owned by John L. Clausen, another by the Huntington Library, and a third by Gabriel Wells. Neither the British Museum nor the Bodleian Library possesses a copy.

Wells Saves Balzac's House

Gabriel Wells might be expected, were it not for his modesty, to appear in the New York auction rooms next season wearing the French Cross of the Legion of Honor, for he has endeared himself to France forever by subscribing 50,000 francs needed to save the house at 47 Rue Raynouard, Passy, in which Balzac was born. In this house Balzac wrote many of his famous novels, and in recent years it has been filled with mementoes of the great French novelist and maintained as the Musée Balzac by the Société Honoré de Balzac. But the owners of the property decided it was too valuable for such uses, and proposed to tear it down

and erect a commercial building. The society was too poor to purchase and preserve it. It happened that Gabriel Wells was in Paris at this time, and it is said that he not only at once subscribed the 50,000 francs necessary to preserve the building, but intimated that if more were necessary it would be forthcoming. French literary men and collectors were enthusiastic in acclaiming the act of the New York bookseller, and M. André Chancerel, treasurer of the Balzac Society, said: "The action of Mr. Wells in leaping—that is the appropriate word—to the rescue of the house of Balzac, is a very handsome one, and the entire world of French letters appreciates it at its true value."

A. S. DREY

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A BETTER ART NEWS

With this issue THE ART NEWS begins a new epoch in its career. It appears greatly enlarged in size and scope, and improved in physical form. Its owners have done the things they have long had in mind to do. They could never have done them, however, without the friendly co-operation of the paper's readers and advertisers, therefore the credit for whatever improvement THE ART NEWS now shows is to be divided between its owners and its patrons.

Several new departments have been started, and additions to the staff will make possible a wider and more thorough search for the news and ideas that interest the art world.

The art dealers who advertise in THE ART NEWS have, almost from the beginning, monopolized the positions at the tops of pages, making it difficult to give the paper a good physical appearance. To remedy this fault all advertisements have now been dropped to the lower part of the pages. It is hoped that the advertisers will understand the necessity for this action. No favors have been shown. The improvement speaks for itself.

It will be of interest to the art world to know that during the months of December, January and February more than 500,000 copies of THE ART NEWS will be given free distribution from week to week among persons who have manifested an interest in art throughout the United States. This will be part of a campaign to give THE ART NEWS the circulation to which the owners believe it is entitled.

THE ACADEMY'S CENTENNIAL

In staging its Centennial Exhibition at the Corcoran Gallery of Art in Washington the National Academy of Design came in for birthday attentions of the most flattering sort. It was honored beyond any other art organization in the country by having the President of the United States come to its birthday festivities. The Corcoran show was not

only held under the high patronage of the President and Mrs. Coolidge, but it was formally opened by the President in person. As he parted the laurel ropes that barred the way to the grand staircase of the Corcoran Gallery, a new precedent was created in American art annals. Never before had a President of the United States taken upon himself the active responsibility of personally inaugurating a public exhibition of the fine arts.

But if ever there was a fitting opportunity for such official recognition, it was most certainly the occasion of the Centennial Exhibition of the National Academy in Washington. Here were honorable years in loyal service to Academia to the very century point. Art was at last become venerable in America. Even the august Royal Academy across the seas can only claim a further span of some fifty years, and the Pennsylvania Academy, twenty. Here was a roster writ with all the great names of the nineteenth century in American art, and with a goodly share of the consequential ones of the twentieth. That President Coolidge should come to its birthday party is a big feather to stick in the Academy's cap. Such a gesture from the White House may be the means of bringing the government closer to the artist. At any rate it is a presidential precedent well worth creating.

A MEMORIAL TO WHITMAN

The Authors' Club is planning to erect a memorial to Walt Whitman and a committee of distinguished name has been appointed to choose from a list of possibilities the sculptor best suited to give our stormy prophet the honor that is his due. This is good news, both as it witnesses to a sincere if belated recognition of Whitman's contribution to the American Idea, and as it will give the sculptor chosen a chance to embark on a work of monumental nature.

The result of the committee's deliberations will be eagerly awaited, since its composition would seem to guarantee that it will not be swayed by that excessive caution which too often characterizes such commissions. Walt Whitman was before all things a pioneer, and the sculptor whose homage will best flatter his memory will, we feel sure, be found to be as far in advance of the rank and file of this generation as Whitman was of his.

The committee must be prepared, as was the Hudson committee in London, to court unpopularity. Let us hope that its terms of reference are not unduly restricted.

A SHINING SERVICE

Man, the Creator, best deserves this distinctive title when he obeys the creative impulse.

To make two blades of grass grow where only one grew before may mean nothing more than applying the multiplication table to agriculture. But to awaken esthetic appreciation and, better still, to stimulate artistic creation—that means the development of those spiritual values that distinguish and glorify our human nature.

We are moved to these rhapsodic generalizations through learning of a particularly fine bit of journalistic activity on the part of a Midwestern newspaper. The story is told in detail in our news columns, but we wish here-with editorially to commend *The Milwaukee Journal* for its shining service to Art.

That enterprising paper has been maintaining in the gallery of its own big, new building a continuing show of works of art by Wisconsin exhibitors. The artists must be residents or former residents of the state. The obvious purpose is to encourage the development of art and the appreciation of art in Wisconsin. The many locals of the Wisconsin Federation of Women's Clubs have used the Journal Gallery, and the stories printed regarding the gallery pic-

Providence Acquires Chinese Tomb Figures



TERRA-COTTA STATUETTES OF MUSICIANS

CHINESE, T'ANG DYNASTY

Courtesy of the Rhode Island School of Design
These figures are only 5½ inches high, but they are modeled with extreme nicety. They are among a group recently presented to the museum of the Rhode Island School of Design, Providence, by Houghton P. Metcalf. The newly acquired figures are all of the unglazed variety. Their dress places them in the VIIth century.

HAVE YOU HEARD THAT...

The National Arts Club is in a quandary. It is trying manfully, if the word can be used without someone making that unkind remark about a pun, to overcome what might be called the preponderance of woman. So numerous are the women members that the organization may soon be affiliated with the National Federation of Women's Clubs or perhaps become a chapter in the Lucy Stone League.

In order that the masculine members may emerge from their almost total eclipse and recover their supremacy, the membership extension committee has come to the rescue. No more women will be admitted until one hundred and fifty men have been taken into the Club. This will stabilize things somewhat and the resident men will lose that uncomfortable feeling that they are lodging in a woman's dormitory. A member overcome by masculine loneliness was heard to express the conviction that he is a member of a "one-man club."

* * *

Everett Shinn's hobby is writing stories and plays. Otherwise he paints murals for theatres, private homes and public buildings, as well as illustrating

for the magazines and art-directing motion pictures. That his wife, Gertrude Shinn, shares his hobby was revealed to the many painters, writers and other residents of Westport, Conn., who gathered in the hall above the state police headquarters on State St. to witness their dramatic efforts. Besides writing plays, they quite as effectively act in them. Mrs. Shinn's offering was a fantastic comedy in one act, "The Scavenger of Venice," while Mr. Shinn not only presented, as he put it, "with a certain amount of pleasure, his newest melodrama, 'The Last Cigarette,'" but was responsible as well for all sets, scenic and lighting effects, tormentors, decorations, choreography and off-stage noises.

Other artists who helped make the affair a success it turned out to be were Henry B. Davis, Robert Lambdin, Eugene McNeer, Jr. and Jerome Brush, as well as such popular magazine writers as Richard Connell, George Mitchell and Lucian Cary.

* * *

Lawrence Mazzanovitch has gone to the Blue Ridge Mountains of North Carolina. In a little mountain cabin at Tryon he will keep a solitary tryst with nature until spring, holding himself ever ready to capture the different moods of this beautiful country. Judging from the collection of paintings he made last

tures and artists as the basis for their studies of Wisconsin art.

Though the significance of this journalistic service is not to be measured by statistics, yet it is interesting to note that the first quarterly exhibition, less than a year ago, contained 39 works by 9 Wisconsin artists, whereas the recently begun fourth quarterly exhibit shows 105 pictures by 31 Wisconsin artists. This does not mean, of course, that many new artists have suddenly sprung into being or that the passion to paint, model, etch, and draw threatens all the citizens of the Badger State. But it does suggest that stirring of esthetic consciousness—expressed in terms of creativeness or of appreciation—which is one of the subtlest, sweetest, purest satisfactions of human life.

We felicitate *The Milwaukee Journal* upon its genuine public service in the enrichment of the life of that progressive commonwealth.

INTERNATIONAL ART

It is not alone the fact that there is current a tri-national exhibition in which England, France and America participate, nor because there is so large an American section in the Autumn Salon, nor because foreign representation at Carnegie is large and has carried away most of the prizes that makes one feel that we are indeed living in an era in which international artistic bonds have

become realities. In any international group of modern paintings there is a lack of pronounced national characteristics which never could have existed in the past. While Roger Fry, Vanessa Bell, Matisse, Vlaminck, Charles Demuth and Preston Dickinson have nothing whatever of likeness in common, their pictures can hang side by side as representatives of a unifying art spirit which has never existed in the world before. The great periods of the past have always been the fruit of intense localism, Florentine, Flemish, Impressionist—and influences from the outside, if any, were completely assimilated.

Holbein was not influenced by English art, nor was Van Dyke. Hubert Van Eyck and Roger van der Weyden were the guests rather than the students of Italy, Leonardo and Andrea del Sarto came to France with no thought of giving and taking except of art for gold and royal favor. There was visiting but little actual interchange.

Now all is different. Artists from one nation identify themselves closely with the art of another. Picasso is not a Spaniard any more than Whistler and Sargent were American. Neither is Picasso a Frenchman nor were Whistler and Sargent Britishers. Art has become more of a universal expression that it ever was before. It is the common source for people of all nations and what is drawn from that source will become the

year in this locality, the Blue Ridge Mountains are once more surely destined to find a place in the hearts of the public. These pictures were on exhibition at a studio tea given by Mr. Mazzanovitch the other day. Three found purchasers, two going West and one to the sister of David Proctor, the singer. The remainder will be on exhibition next week at the O'Brien Galleries in Chicago.

* * *

When the hospital in which John Held, Jr. was convalescing appealed for funds in a recent campaign, he drew for them one of his inimitable caricatures. He pictured himself sitting in a buck-board with the horse's hind leg uplifted in a fatal back thrust, in the manner which caused him to be sent to the hospital. Beneath he lettered: "When I needed, I needed. Give till it hurts, before it hurts!"

* * *

Of course, Mahonri Young felt justly pleased at being one of the few Moderns asked to contribute examples of their work for inclusion in a "Review of the Landscape Work of Old Masters," soon to be published in England. But prouder still was he of the conferring of a gold medal on his daughter Agnes for being the honor student in her graduating class. Mr. Young, his daughter, and small son "Bill," have by this time reached Paris where they plan to spend the forthcoming year.

* * *

Have you heard about the portrait Karl Anderson hated to paint? It begins with a fishing trip. Karl Anderson, accompanied by a fellow artist, was going to spend two glorious weeks in Maine with no other thought save that of rod and line. Just before he left, however, he received a lucrative commission to paint a Middle West bank president. Naturally, from that time on he was a man with mind divided. And the fact that the station wagon in which they journeyed took occasion, several occasions to be exact, to exhibit that "temperament" commonly attributed to artists is not unimportant. It took them just two weeks to reach the happy fishing ground they had selected, and Karl Anderson was obliged to leave at once to paint a portrait which he considered merely a "job." He bemoaned the unhappy necessity that obliges artists to undertake such uninteresting work.

It was with extreme reluctance that he took the train for the West. He was going to spend a large portion of his time for the next two or three weeks in company of a man with whom, he felt, he had nothing whatsoever in common. It would be a decided bore. But when he discovered that was exactly how the bank president had been feeling about having his portrait painted, the portrait ceased to be a "job." Both discovered that creative processes are much the same whether in the realm of business or art and today, prominently displayed in Karl Anderson's studio, you will find an autographed photograph of a nice-looking man, undeniably a bank president, upon which is succinctly penned: "I like Karl Anderson and he likes me."

art expression of the future. We are all keenly aware that no art is being produced today that takes its place with the Gothic or the Greek. Yet there is everywhere an earnest effort toward producing something that will be eternal and significant. It may be that out of this very lack of national and local consciousness a great art expression is about to be born. In spite of the reaction of the war, nationalism is out of date. We will never function completely as segregated districts again, because ease of communication has brought us all too close together. Art need not be looked on as a means of producing international amity. The art that will come of the new state of affairs will be the result rather than the cause of internationalism. The art that is coming into being is a world art.

Banning of Nudes Causes the Sioux City Art School to Move

SIOUX CITY, IA.—The Sioux City School of Fine Arts will move from its present quarters in the Woodbury county courthouse here as a result of an announcement by the supervisors that exhibits might be held in the building, but that no classes might be held.

Since the paintings and drawings of nudes were removed from the exhibition by one of the county supervisors, the society has been looking for a new location. It was the posing of nude models that the supervisors evidently wished principally to prevent by their edict.

REVIEW OF CURRENT ART BOOKS

By DR. CHARLES FLEISCHER

Rembrandt Revealed Anew in Catalogue Raisonne of Drawings by Dr. Valentiner

The inexhaustible topic of Rembrandt's versatile genius is presented with fresh and illuminating enthusiasm in a new volume by the renowned Rembrandt expert, Dr. W. R. Valentiner.

The publication at hand, a volume of 500 pages (N. Y., E. Weyhe, 1925, price \$8) gives a complete catalogue raisonné of Rembrandt's drawings—is, in fact, the first part of a great work on which Dr. Valentiner has been busy for many years. Every known drawing ever possibly attributed to Rembrandt, is reproduced in this volume together with descriptive and critical text by Dr. Valentiner.

The volume is of universal interest to lovers and students of art, but indispensable to connoisseurs and collectors. The introductory essay by Dr. Valentiner occupies only twenty-seven pages of this handsome volume, and it might well have been translated into our vernacular by the publishers for the benefit of English and American readers. To give at least an idea of its quality, some excerpts are herewith submitted, rather liberally Englished:

"With no other Great Master, excepting perhaps Dürer, have drawings and graphic power such intrinsic and original significance alongside his paintings as with Rembrandt."

Dr. Valentiner points out that this very independence of conception and execution, which Rembrandt's etchings show as compared with his paintings, has been responsible for a separate treatment of these two domains, so that the connoisseurs of his paintings and of his black-and-whites are not necessarily the same. Even his drawings and his etchings are none too closely related.

"Among the few studies for paintings, there is scarcely one that does not differ so essentially from the completed paintings as to fail to command independent value as a drawing."

"If we compare Rembrandt with other masters of drawing—for instance, with great Italians like Botticelli, Leonardo, Raphael, and Michelangelo, or with Holbein and Dürer, or with his contemporaries Rubens and Van Dyck—we are promptly impressed with his uniqueness. In two directions has no one of these other masters, each of whom certainly has other extraordinary properties, any similar qualities to show. Firstly, Rembrandt's drawings offer a gapless, formal and spiritual development through more than thirty years, a development of extraordinary manifoldness, and changing expression of a completely individuated and most richly evolving artist. And, secondly, we find in none of the other great masters such abundance of completely rounded compositions on self-chosen themes."

Dr. Valentiner declares further that Rembrandt is supreme in the manner in which his drawings fairly anticipate the modern subjective handling of a differentiated spiritual outlook, bringing those historical characters in his Biblical sketches closer to the life of his own time—even more intimately conceived than by Dürer—making the Biblical scenes breathe forth the cosiness of Dutch interiors, so that they seem to carry within themselves the quiet atmosphere of evening hours in which doubtless many of Rembrandt's drawings were accomplished.

Although Rembrandt's drawings were already collected during the life of the artist, the critical study of these drawings is a relatively recent affair, starting really in earnest with the beginning of the XXth century. Dr. Valentiner acknowledges his indebtedness, in gathering the material for the volumes prepared

for the general public, to friends and connoisseurs of Rembrandt offering unselfish support, announcing that he found most ready cooperation in the public and private collections of many countries. Only in France political conditions following the war prevented the contribution of some material, so that several drawings in the Louvre and some in museums of the French provinces are "among those missing" of the hundreds reproduced in this richly illustrated volume.

But the external complications, says the responsible and scholarly Dr. Valentiner, which hampered the collection of his materials were small as compared with the difficulties that beset a scientific critique of Rembrandt's drawings. He asserts that probably no other realm in the history of art offers such complicated problems. The drawings of this great master were already carefully copied or freely imitated in his own time and setting. It seems that Rembrandt himself would offer his pupils drawings which—as also some of his smaller oil sketches—they had to copy for practice.

As at least a half dozen replicas of these oil paintings are preserved whose technique proves an origin in Rembrandt's closest setting, so we meet abundantly exact copies of the master's drawings that certainly lead us right back to his atelier. No wonder, then, that among such clever copyists, occasionally there developed pupils who knew so well how to carry out their own compositions in the spirit of the master, that originals and copies are at least strikingly similar. To these copies and imitations of pupils must be added forgeries which, because of the early recognized high value of the original drawings, were already perpetrated in the XVIIth century, and be-

came increasingly numerous in the XVIIIth and XIXth centuries.

The most serious complication of all, in the separation of originals and copies, Dr. Valentiner finds in the drawings of certain gifted pupils (like Ferdinand Bol, Philips Konink and Samuel van Hoogstraten) who understood how to subordinate themselves fully to the personality of their teacher during their period of study, whereas they developed later in such totally different directions that one would hardly suspect their authorship in the work of their earlier days.

With confidence in the capacity for self-preservation inherent in master work, Dr. Valentiner pleads for a combination of patience, skepticism and expectancy that shall duly eliminate the false from the true, the original from the copy, and the gradual ascertaining of the genuine among the drawings attributable to Rembrandt. Above all, he asks for open-mindedness in this inquiry and search. He admits that, though recent investigations have thrown out a considerable portion of the drawings which even twenty years ago were still regarded as genuine, he will be charged with having accepted much too much for reproduction in this volume. Nevertheless, he is willing to accept the charge, convinced that such drawings have been found more serviceable to the cause of scientific appraisal of these drawings than if he had denied the reader an acquaintance with those drawings regarding which critical judgment is not yet final. Rather, he feels, that in these days when travel is still difficult—and especially for the German investigator—and it is possible for few to see so many collections as he was privileged to see, a surplage of picture material ought to be most acceptable to the studious reader. Besides, Dr. Valentiner slyly suggests, the hypercritical cannot be deprived of the pleasure of making for himself, out of this abundant material, a little brochure of undoubted originals.

Deming, Interpreter of the Red Man, Reflected in a Brochure by His Wife

A current movie shows the Indian—the vanishing American—as the wild red-skin whom the conquering paleface properly displaces. From that viewpoint, naturally, the dead Indian is the only good Indian. Too much must not yet be expected of the motion picture, limited as it is thus far to "action."

From real art, on the other hand, we expect insight into essential meanings and depiction of lasting values. Such is the service of Edwin Willard Deming, painter, sculptor, interpreter of the Indian. Such is the life-giving quality of Deming's work, that his canvases mural decorations and sculptures will help to prevent this only genuine American—the Indian—from "vanishing."

A fascinatingly informing and richly illustrated brochure on "E. W. Deming, His Work"—prepared with loving appreciation by his wife, prefaced with some paragraphs of high commendation by Henry Fairfield Osborn, and containing a variety of enthusiastic tributes from Theodore Roosevelt to the impersonal appraisals by many newspapers—shows forth the significant achievement of this versatile human, typically American, artist.

Instead of playing down to the popular prejudice regarding our redskinned predecessors on this continent, Deming evidently set himself the task of interpreting the inner life of the Indian, his religion, his mysticism, and in general his reaction to the everlasting interests of our common human nature. As Mr. Osborn points out, "In the future when the work of all these artists (who have been inspired by the romance, the daring, and the picturesque in Indian life)

He found himself so much at home with Indians in all parts of the country, and they found him so sympathetic, that it is not surprising that he and his family were adopted into the Blackfoot tribe to show their appreciation and their love for him who was "making a record so their children and grandchildren could see how their fathers lived."

And so we have, through Deming's canvases and sculptures, a record of the Red Man's religion and folklore and customs, his reverent attitude towards the Great Mystery, his prayerful communion with the Great Spirit, his picturesque and poetic ceremonial, his dignified attitude in general towards nature and all the experiences of life. Through Deming's eyes we too can see the Indian as a highly spiritual and imaginative soul, no more truly represented by his vengeful raids and militant atrocities than his paler brothers are by the gare and horror of a world war.

FOREIGN LANGUAGE ART BOOKS

By WILLIAM A. DRAKE

Fra Angelico da Fiesole

Those who admire the paintings of the great XVth century Florentine pietist will welcome "Fra Angelico da Fiesole" (Paris: Allin Michel), a new critical biography by the well-known French critic, Edouard Schneider. M. Schneider's book does not add conspicuously to the mass of information concerning the Benedictine's life and art already available in the works of Williamson, Douglas, Crawford, Supino, Tumiati and others; but it has the advantages of an informal arrangement, of a pleasant and interesting manner of presentation, and of an impulsive sympathy which links the critic to his subject to a degree which instantly distinguishes this study among the many which have been devoted to Fra Angelico.

From the first we know of him, Fra Angelico appears as what Novalis calls Baruch Spinoza: a God-intoxicated man. There being no provision for young devotees at Fiesole, the young man was sent immediately after his reception to Cortona to perform his novitiate, and the schism of Pope and Anti-Pope which occurred in this period kept him in exile for eleven years before he was at length permitted to return to Fiesole. But the disasters of the Faith did not disturb Fra Angelico. He studied; he worked incessantly, portraying on the walls of the churches when there were churches to decorate, or, when there were none, on canvas, all the legendary and symbolical beauties of the religion to which he had devoted his life and art.

Fra Angelico believed that one who would illustrate the deeds of the Christ must be himself a Christ. Upon this lofty pattern he tried to model his own life. He was never known to be angry. The recipient of the confidence and regard of two Popes, he refused all advancement, even it is said the archibishopric of Florence, because he believed himself to be unworthy and wished to remain obscure. He never took up his brush without first having prayed, and he wept when he painted a Crucifixion. This spirit could not but control the art which the painter took to be his special means of devotion, and in the ennobled, beatific faces of his angels and saints the greatest of the pietists conveys a semblance of his dream of oneness with the divine. We know his faults; we know in what respects his work falls short of that of his contemporary, Fra Lippo Lippi, and his precursor, Giotto. But we also know his greatness: that Fra Angelico was one of the exceedingly few perfect visionaries of Christian art.

(Continued on page 10, column 4)



Bust of a Russian Lady, Madame Zellin; in marble; was in her home in Moscow, and to save it from the Bolsheviks, gave it to a museum in Russia. Natural size.

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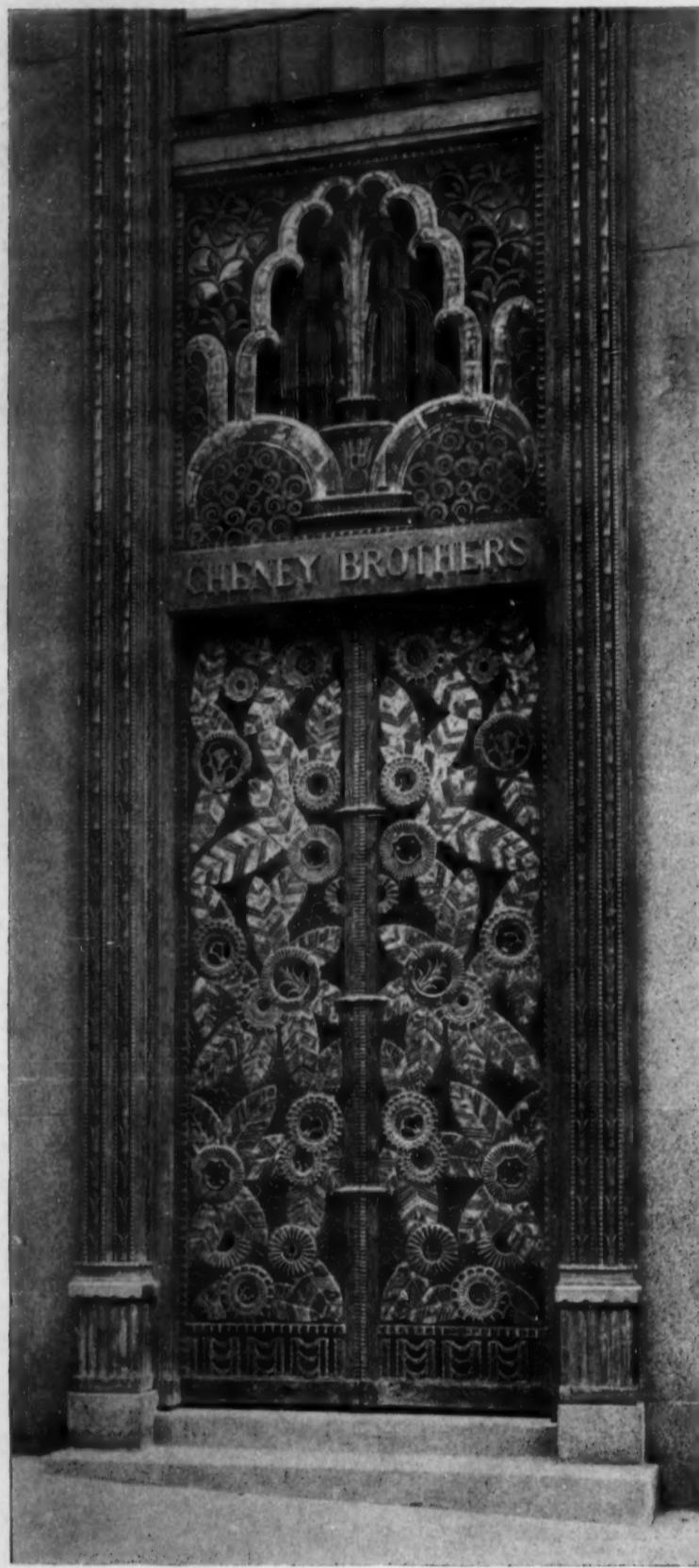
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IN THE WORLD OF ARCHITECTURE

BY
RALPH FLINT

*Decorative Work by Brandt Gives
A New Note to New York Architecture*



"METAL DOORS"

These metal doors designed by Edgar Brandt are in the new building of Cheney Brothers, 34th St. and Madison Ave.

At the southeast corner of 34th St. and Madison Ave., a new building has recently been erected which is, in many respects, a decided novelty among New

York commercial structures. In general appearance this new home of the Cheney Brothers hardly differs from the newer type of office building in the lower part of this uptown section, its warm terracotta tones being perhaps its most distinguishing feature from a distance. But a close inspection of the building reveals at once a radical departure from all existing conventions in present day design on Manhattan Island. It is at once evident that something decidedly foreign has entered into the creation of this new silk emporium. It is clear that an unmistakable originality of design and arrangement that spells Paris and nowhere else, has taken the rigid requirements of architectural necessity and subjected them to the seemingly whimsical inconsequential treatment of an engaging irresponsible artist.

The man who is responsible for the delightfully original treatment of the first three stories of the Cheney building is Edgar Brandt, the distinguished French metal worker whose touch was such a conspicuous factor in the design-

ing of the settings for the Exposition des Arts Decoratifs et Industries Modernes at Paris. Certain examples of his amazing skill in shaping and toning metals have been seen already in this country, notably the metal doors purchased by the Metropolitan Museum for its permanent collection of modern decorative art. But the Cheney Brothers have had the insight and courage to entrust the making of their new home to this brilliant and original designer, with the result that they have acquired an artistic ensemble that is a revelation in the use of interior and exterior ironwork and that will serve as an inspiration to local artists in reaching out for effects along the more modern lines of artistic thought.

Seen from the street, nine great windows on two sides reach up for forty feet, uniting three floors in their high embrace. Their metal frames, strong and simple yet enriched with gilded ornament of subtle beauty, carry the ornamental idea over the lower portion of the building with a quiet insistence. These architectural members are all shaped by hand and bear the touch of the true artist in metal. Across the first floor level are receding balustrades wrought and ornamented with gold, which leave a clear space behind the glass windows of some thirty feet for the uninterrupted fall of graceful draperies, it being the idea of the designer that from the street each of the nine great windows should show the Cheney fabrics in dazzling folds of hitherto unimagined proportions. The window space behind the glass fronts is also enclosed in grilles of original design, which serve as exotic and sumptuous background for the textiles to be publicly displayed. Each window reveals, furthermore, one of Brandt's decorative standards, some six or seven feet high, curiously elaborated from tree-like motives and serving to suspend smaller drapery of silks and velvets.

Perhaps the most outstanding item in the whole affair is the main entrance from the Madison Avenue side of the building, which reveals the Brandt touch in fullest flight and fancy. Within one ornamented metal framework that corresponds to the window casings are a pair of magnificently designed metal doors with an overdoor panel of similar fabric. Here the freest applications of abstract ornament have been indulged in, the artist boldly combining flat gilded

leaves and archaic sunflower forms in iron, bronze, and gilt with striking effect. There is nothing in New York City quite like these portals for rich and imaginative treatment of metal. Above the door is a further use of strongly conventionalized spirals and leaves in combination with a fountain motive of much splendor. A second service door on 34th St. is a further proof of Brandt's great ingenuity in handling his materials for outdoor effect.

It is seldom that such a successful novel exterior finds an equally successful interior to match it; but the great show room of the Cheney Brothers offers an even more lavish display of Brandt's genius for startling effects. One passes through an octagonal hallway done in gray marble and metal to the spacious salon that is in very truth a fitting shrine for silks of every hue and texture. The walls are paneled in gray marble with niches every so often in which are set the most fantastic metal trees and ornaments from which are hung soft folds

of Cheney Brothers' rarest fabrics. The invention of design displayed in these curious trees is of the liveliest order, and they are also used as standards within two large balustraded enclosures on the main floor of the salon where other fabrics are draped and festooned in lavish and Oriental profusion. At the far end of the room a sort of stage provides further spaces for great sweeps of multi-colored stuffs which are draped and looped with regal effect. Here and in an adjoining room are two cubistic windows in stained glass by the brothers Maumejean of Paris, unique examples in America of the new art applied to leaded windows.

Here, then, in the heart of New York City, is a masterpiece of modern French art for all comers to enjoy. Set off by the loveliness of the fabrics draped from their curving tendrils and volutes, these creations of Edgar Brandt appear veritable triumphs of imaginative art. Within and without, the new Cheney building is a signal addition to the artistic treasure of the city.

FOREIGN LANGUAGE BOOKS

(Concluded from page 9)

and that his aspiring vision took him closer to the sublime than a finer technique or a more persuasive naturalism would have taken him to the glory of this world.

Rava's Study of Piazzetta

The last work which Aldo Ravà, celebrated connoisseur of the Venetian school of the XVIIth century, completed before his death, was an elaborate study of the career and works of Giovanni Battista Piazzetta, painter of the "Sacrifice of Abraham," in the National Gallery at London, and of the "Death of Darius," in the Palazzo Pisani at Venice. Signor Ravà's monograph, which is admirably illustrated with numerous reproductions of Piazzetta's paintings, many of which have never been photographed before, provides a thorough and eminently satisfactory introduction to this little known but exceedingly interesting Venetian.

Except to collectors of drawings, Piazzetta's fame is almost entirely localized in Venice. During his lifetime he left his native city only long enough to visit Bologna, where he studied the work of the Eclectics; and almost all of his paintings remain in Venice, where

many of the best are obscured in private collections and unvisited churches.

Such a volume as that if Signor Ravà has therefore been needed, for Piazzetta, within the limitations of his school, to which he conforms in every detail, is an admirable painter. A meticulous worker in oils, he would plan his paintings upon an ample scale and spend an incredible time in performing them; but his black-and-white crayon drawings of life-size heads, of which he executed a prodigious number—to the joy of modern collectors—were, according to Signor Ravà, thrown off in rapid succession. Piazzetta is a painter eminently worth knowing, and this study by Signor Ravà has every appearance of remaining the definitive study of his art.

Stendahl on Italian Painting

Stendahl's "Histoire de la Peinture en Italie" has at length appeared in the definitive edition of the "Oeuvres Complètes" which the publisher Champion, of Paris, has been issuing under the editorship of a group of eminent Beylists. The new edition, in two volumes, is enriched by a valuable introduction by Paul Arbelet, author of "Jeunesse de Stendahl," and provides for the first time a satisfactorily edited, well printed edition of this celebrated and much pillaged masterpiece of criticism.

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STAGE DESIGN AND COSTUME

BY
RALPH FLINT

*Art of Robert Edmond Jones in Stage
Designs on View at Bourgeois Galleries*



DESIGN FOR "AT THE GATEWAY"

By ROBERT EDMOND JONES

*Courtesy of the Bourgeois Galleries**This design was made for Maria Carini for the play by Luigi Pirandello.*

For ten years the name of Robert Edmond Jones has sounded with increasing importance in the corridors of the theater. Ever since his bold simplicities and insistent significations first held a New York stage—his initial production in a professional way was the setting for "The Dumb Wife" which Granville Barker brought to America in 1915—this outstanding figure in American stagecraft has grown in artistic stature year by year. The present exhibition at the Bourgeois Galleries shows some three dozen designs by him for the various productions that have engaged his talents during the past decade.

Like all the other modes of artistic expression, the art of scenic investiture has undergone many radical changes in

the XXth century, and no one more than Mr. Jones has reflected the newer orders of stagecraft in America. In many respects he may be said to have led the procession of theatrical innovators back stage. The list of forty publications to his credit since his "Dumb Wife" held the boards of the old Wallack's Theatre shows his great adaptability in meeting the needs of each new play, his pliability in sensing the various moods and manners evoked by each passing playwright. Yet all the while, under cover of this compliance, he has steadily forged a style of his own, a method of setting forth the play's psychological backgrounds that is uniquely his and no other's.

Perhaps a few words from Stark

died at the age of 73, at his home in Oslo. He devoted himself largely to portraying sailors and fishermen, and landscapes of a simple type.

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OBITUARY

HEINRICH VON ANGELI

Austria's most famous portrait painter, Heinrich von Angelis, is dead in Vienna at the age of eighty-five. Among hundreds of notabilities of all countries, Von Angelis painted Queen Victoria and most of the British royalty of her period; Disraeli, Henry Stanley, the explorer, and Emperor Francis Joseph, the last named several times.

THOMAS F. HATFIELD

Thomas F. Hatfield, painter and city librarian of Hoboken, N. J., died at his home, 606 River St., Hoboken.

CHRISTIAN KROGH

Christian Krogh, Norwegian painter,

Young's introduction to the catalogue of the exhibition will emphasize this point with greater vigor and clarity. He writes: "I know in the case of my play, 'The Saint,' if I may use what is personal as the most convincing sort of evidence, the setting that Mr. Jones contributed was beyond belief what I myself felt in the scene. It depicted not so much some spot that I had imagined, it was not the replica of some place that had been behind my eyes, though it was that too as much as need be, but was uncannily what was in my mind; it was the part that I had allotted him, marvelously the barrenness, rhythm, austerity and passion of what I had written. To their last reaches he created these qualities, exhibiting also in them all that could be expressed of his own beautiful quality."

Such an exhibition as Stephan Bourgeois has arranged—and this is the second of its kind under his direction, a previous group of drawings and maquettes by Mr. Jones having been shown in 1920 at the old Bourgeois Galleries across the Avenue—must be seen with the fullest comprehension of stage requirements and fulfilments to be really understood and appreciated. Fortunately, in the case of Mr. Jones, he uses his pen and brush in his sketches and costume notations with enough of the true artist's touch to convey in great measure his theatrical intentions. Thus the admirably rendered design for the banquet scene in Macbeth is able to convey the dramatic and pictorial intensity of the stage picture in its three dimensional estate. Also his water color drawing of Ginevra's Chamber in Act. II of "La Cena della Beffe" shows his ability to present the essentials of the stage scene in a few glamorous washes and accents. On the other hand the small design exhibited here for the "Til Eulenspiegel" ballet which the Diaghileff troupe of Russian dancers produced on their last visit to America—their one and only "American" ballet which comes fifth in the chronological list of Mr. Jones' forty-one essays in stagecraft—in no way gives an idea of the artist's delightful exaggerations and eccentricities in the Gothic



DESIGN FOR "THE MAN WHO MARRIED A DUMB WIFE"

By ROBERT EDMOND JONES

*Courtesy of the Bourgeois Galleries**One of the outstanding works in the display by Mr. Jones.*

manner which served so admirably for Nijinsky's gorgeous caperings.

In looking over the Jones designs hung by Mr. Bourgeois in his little gallery—designs that glimpse somewhat the stage picture for the many Shakespearian productions under Arthur Hopkins' daring and progressive direction—one is struck by the splendid use of shadow that the artist achieves. He makes his effects doubly fine by keeping to essential spots of light and color and leaving enough

space around and above for the audience to fill with its own imaginings. The two sets for Alexander Blok's "The Star," the gibbet for "Richard III," the Torture of Nano in Eugene O'Neill's "The Fountain," the sketch for the Provincetown players' production, "The Ancient Mariner," the handsome curtain design for "Hamlet," the court scene for "Hamlet," and the prison scene for "Richard III" are some of the outstanding studies in the exhibition, which will run through the month.

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Although lack of space has considerably limited the number of paintings, the Autumn Salon has nevertheless assembled about 1,500 works this year, 1,497 to be exact. Not content with contributing to the success of the Salon merely by the number of her artists, America will soon rival Cagnes as a source of inspiration. Several artists, who are of course not Americans—since they are all at Cagnes—have taken New York for their subject. None has been more happy than Mme. Reno Hassenberg, who has made a very impressive painting of it. The New York subjects of M. Jacques Mauny "Down Town" and "The Giants," treated in a very modern manner, are to be noted.

Among the nudes, which as usual occupy a very important place, there are many to be noticed, especially those of Kvapil—sensuous, easy and broad; of Favory, a very gifted painter but perhaps inclined to be too easily satisfied; those of Sabbagh, Lombard, Le Fauchonier, Lewitzka, Othon Friesz, Marguerite Crissay, Marcel Roche, Ottmann, Picard Le Doux, Waldo Barbey, Ernest Kohl, Louis Bouquet, Fujita, and Ortiz de Zarate. A composition by Theophile Robert, "Bathers," a group of three women, is perhaps one of the very best paintings that this excellent artist has shown for several years. A feeling of peace, of grandeur, and calm repose is given by this well-planned composition, which is at once classic in spirit and modern in handling.

We must note a "Maternity" by Le Petit, a "Pieta" by Alcorta, a "Norman Peasant" by Raoul de Mathan, "Le Menagerie" by Roland Chavonon, "Place St. Michel" by Flandrin, young girls by Marval, "The Wine Shop" of Robert Lemercier, a "Woman at Her Toilette" by Charlemagne, the charming and exquisite painting called "Dejeuner du Matin" of Madeleine Lucca, whose name is to be remembered. Then two fine portraits of men by Mela Mutter, a "Spanish Girl" by Kisling, figures by Charles Guerin, Zac, Jaquemot, Fuss-Amore, decorative panels by Leon Kamir, a subdued and scholarly still life by Henriette Tirman, flowers by Pirovitz, harmonious bouquet of tulips by Juliette d'Oyre, who also shows a head of a woman full of delicate feeling, and finally an important composition by Tristan Klingsor, which will constitute an important document, unites a group of well known young writers, collaborators in an interesting literary review known as *The Divan*.

M. Henri Matisse, who does not exhibit regularly, has sent this year, to the great joy of his admirers and disciples, two interiors with figures, where the subject is nothing and the treatment everything, and which are worthy of their author. M. Bonnard, who sends still more rarey, has a woman lying in a bath seen from above, her body showing through the water. Besides sending a landscape, M. Lebasque exhibits a remarkable still life—a fruit dish filled with oranges against the background of

a colored shawl, whose harmony of reds, rose and orange are a joy to see.

What is to be said of the landscape painters, except that their number and their quality make it impossible in a few words to classify or criticise them? Yet in order to give a fair idea of this salon one must mention the best among them, just as they come, without attention to schools or tendencies: Osterlind, Urbain, Grillon, Waroquier, Fraye, Ceria, La-coste, Zingg, Girieud, Deverin, Le Bail, Demeurisse, Rameau, Peske, Ladureau, Clairin, Balande, Retif, Dirks, Raymond Heudebert, Alix, Chabaud, Guindet, Lotiron and still more.

The sections of engravings and of books, always neglected by the critics, are however not uninteresting, on the contrary they merit special mention. Excellent portraits by Achille Ouvre of Mallarme and of Tailhade, wood cuts by Herman Paul and Alfred Latour, illustrations composed and engraved by Maximilien Vox for Jean-Jacques Rousseau's "Reveries d'un Promeneur Solitaire," to which the style of this charming artist is so perfectly adapted, and wood cuts by Paul Vera. Finally the engravings of a young man of eighteen, Louis-Michel Bernard, the son of the sculptor Joseph Bernard, show a precocious and promising talent and are among the best things in this section. But we must also mention the book bindings by Legrain, the sumptuous ceramics by Durrio, the robes by Evelyn Dufau, which show a finer artistic sense than many of the paintings; dolls by Mme. Lazarus, with more style than many of the sculptures, and finally the astonishing fishes in colored glass by Sala, looking as if they might have been fished by a Venetian from Chinese seas.

In the section of sculpture the quality of the works is greater than the quantity. The "Woman and Child" by Joseph Bernard is a finely conceived work recalling in its style the famous "Water Carrier" by the same artist, seeming to indicate a return toward a formula combining charm and strength. Mateo Hernandez exhibits an imposing statue of a woman in rose granite, which is one of his most monumental works, Swieciński a young girl of very pure feeling, Dejean a fine bust of Theophile Gautier. We must also note the excellent works sent by Halou, Gimond, Parayre, Conesse, and Popineau.—H. S. C.

LONDON

The worlds of Art and Society met at the Private View at the Leicester Galleries of Sir John Lavery's "Interiors," a collection of the charmingly intimate little paintings that he makes of rooms, generally belonging to one or other of our intelligentsia. These small works evince an unusual dexterity in the suggestion of atmosphere and are painted with the insight of one who comes to them, not as an outsider, but as one who, having the entree to them, understands to the full their essential character. Not the least of their charm resides in the manner in which each is lighted, sometimes from a side window half shrouded in filmy curtainings, sometimes, as in the two which show Lord and Lady Oxford in their respective rooms at Sutton Courtney, from the back, where a flood of light is let in from the open country without. Sir John has an accomplished way with all that pertains to an atmosphere of luxury and opulence. He can paint fine furniture and *objets de vertu* with as excellent an appreciation of their points as anyone living, and what is more, can weld them into one decorative whole, giving them their due relation to the small figures that he introduces, and preserving throughout his color creations with an unusual exactitude. Another quality that strikes one in his work is his talent for suggesting personality with the most economical of means. In some instances, as in that of Mr. George Moore sitting in Lady Cunard's salon, and of Sir James Barrie in his room in the Adelphi, there is no detailing of feature by feature, yet all that is needed is there, and there is no mistaking identity. In two studies of weighing rooms for the jockeys on certain race-courses, Sir John has had to deal with quite another problem of light, of color and of grouping, and it is a proof that his Society portraiture does not stand for the entirety of his inspiration, that he has succeeded just as triumphantly in securing in these their essential quality.

In the next room Neville Lewis's studies of South African natives come as a startling contrast to these scenes of extra-cultured existence. His negroes are painted with a great realism and with careful appreciation of the play of

light on the glossy darkness of negroid flesh. A simple mode of treatment has been adopted throughout and everywhere there is a tendency to limit the planes to those which are alone necessary to the general construction. Seeing that the work is that of a man of no more than thirty years of age, the power of it is astonishing.

The Exhibition of Tri-National Art at the New Chenil Galeries augurs well for the future of this, the youngest of our art centers. Rarely have so many works of outstanding merit, and belonging to the present and immediate past, been brought together and under conditions so favorable for study. One looks at one's catalogue after an afternoon spent there and discovers in it so many items marked as of special interest that one is at a loss as to where to begin for review. In this show there are quite a number of fresh works that are going to draw much attention to themselves before much time has elapsed. A work that will live as a masterly self-dissection is the self-portrait of Roger Fry, a study so penetrating that it is almost startling. All that is inessential has been ruled out and the consequent insistence on what is essential and salient gives the characterization its fullest value. The sculpture is full of interest and embraces every type of modernist work, right up to that of pure abstraction in which a pear-shaped bit of marble stands for a nude (Constantin Brancusi is responsible for this), and a curious collection of wooden blocks for a sorcerer. In two decorative heads by Modigliani, the stone has been treated, as the title applies, almost entirely from the decorative

standpoint. The features are there for their decorative purpose only, and where elimination has seemed decoratively expedient, the sculptor has not feared to face it. Among much that is provocative and debatable, two stone sculptures of Lincolnshire sheep by Herbert Heseltine stand out as finely sane and sound. The working of the stone surface is entirely suitable to the type of fleece that has to be suggested, it suggests thickness, texture, warmth—in short all that needs to be indicated in a study of this kind. Frank Dobson, who, one is glad to note, is avoiding that cult of the bizarre to which the modernistic sculptor seems so particularly prone, has a delightful head of Mme. Lydia Lopokova.

Sylvia Gosse, who is a disciple of Walter Sickert's and a worthy one, is exhibiting etchings and lithographs at the Colnaghi Galleries, 144 New Bond St. She has some of his skill in making a figure appear surrounded with light and in achieving the due relation between figure and background. She secures some of her effects by a dexterous use of aquatint, and has an original method of breaking her masses in a variety of ways in order to secure the effect of luminosity at which she is aiming.

I hear that the impetus given of late to the purchase of etchings has been remarkable. A great number of folk who at one time would have considered an oil or a water color as the only thing appropriate for their rooms, are now concentrating on etchings and prints. In all branches of the fine art trade there appear to be indications of a good season ahead.—L. G. S.

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ST. LOUIS

For the eleventh annual Thumb-Box exhibition at the City Art Museum, opening on Nov. 1, this jury of selection has been chosen by ballot: Caroline Risque, Sheila Burlingame, Fred Rushing Roe, Kathryn Cherry, Arthur Zeller, Gustav Goetsch, Adele Schulenberg, Frank Nuderscher, Josie Wangelin, William Bauer, Willamina Parrish, Tom P. Barnett, E. A. Luchtemeyer.

At the Newhouse Galleries, on Kingshighway, there is a notable collection of paintings of Tom P. Barnett. In the main, the exhibition consists of Mr. Barnett's recent work, the result of a long summer at Rockport, Mass. There are several of his older things, in the general style of his "Road to the Sea," which was used as the cover design of the *Literary Digest*, Oct. 17. The new work is lower in key, and in a rather more serious vein. Incidentally there is marked improvement in technique and freedom of expression. The exhibition will remain until the end of the month.

At the Artists' Guild, on Union Boulevard, there is an interesting display of small pictures and sculpture by Guild members, to tide over the interval between Emily B. Summa's fine one-man show and the installation of the big competitive exhibition, which will be opened with a Guild dinner on the evening of Nov. 14. For the "Little Exhibition" there are three prizes, fifty dollars for the best group, and two twenty-five dollar prizes for the best individual picture and statue.

Susan Ricker Knox is temporarily installed at the Buckingham Annex, where she is executing a number of portrait commissions. Miss Knox brought with her a large collection of her portraits and figure compositions.

One of the most talked-of exhibitions to come to St. Louis in recent years is the display of linoleum cuts at Central Public Library, the work of Juan Pino, an Indian who is entirely self taught. Along with this collection there are several cases of Indian pottery and sculpture which Heinz Warneke brought together during his recent summer in New Mexico. These pieces are all primitive, some of them of very recent excavation; but the most attractive item in the large case is a bronze bust of Pino, modeled by Warneke. This is a stupendous work of art, which will probably be acquired by the City Art Museum.

At the Noonan-Kocian Galleries preparations are under way for the big showing of Four Centuries of French Painting, from the Wildenstein Galleries in Paris and New York, which will arrive in St. Louis the first week in November. Temporarily there are figure compositions and one unusual landscape by Richard Miller, and a small display of landscapes by Paolillo, who paints the Amalfi region of the Italian coast with sparkle and decorative effect. A fresh consignment of color etchings in the Chinese manner, by Elyse Lord, has been added to the comprehensive show in the print gallery.

At Healy's the Rocky Mountain landscapes of David Stirling will give place, next week, to a show which is similar in origin but different in treatment—the California Range, by Ralph Davison Miller, known as "The Old Man of the Sierras."

The most important art event of the day in St. Louis is the laying of the cornerstone of Bixby Hall, the new Washington University Art School, for which William K. Bixby gave \$250,000.—Emily Grant Hutchings.

PORTLAND, ORE.

The art exhibit at the All-Oregon Exposition is attracting much attention. In some cases the artists have given paintings which will be sold for the benefit of the fine arts building of the University of Oregon.

Miss Nadine Gingerich, on the opening night at the parade of the booths, represented the art exhibit. She was dressed to form a remarkable likeness of Gainsborough's "Blue Boy." Her features seemed almost identical with those in the painting.

Among those showing in the exhibit are: Anthony Euwer, Sidney Bell, Clyde Leon Keller, Henry Berger, who maintains a popular booth; Clara Jane Stephens, Alfred Schriff, Robert E. Miller, Melville Wire, Mary S. Hedrick, Cecily Applegath, Dorothy Mielke, Mrs. C. L. Smith, Gladys Chilstrom, Rockwell W. Carey, Mina Russell, Day Murphy, Alice Sewell, S. Mizuno, Miss L. Rothstein, Charlotte Mish, Jesse Grubler, Colista Dowling, Fred Strickland, Gertrude Whetsel, Emil Jacques, Drexell Smith, Edith Ellsworth, Mable Haines, Edna Lenore, George B. Ramskill, Crissie Cameron and Alda B. Peasley.

CHICAGO

Ernest L. Heitcamp wrote in the *Herald-Examiner* as follows about Lilian Gent's exhibition at the Whipple Galleries:

"These newer paintings of Miss Gent's, done on Spain and Morocco, are instinct with romanticism. Indeed more so, even, than her nudes, for, to me at least, they appear more sincere. In them she has descended to matter of fact—and made of it something personal, individual and romantic."

A rare painting by Murillo has recently been lent to the Art Institute by a resident of Chicago, and may now be seen in gallery 40, known as the Munger Room. The painting is supposed to represent the family of Murillo, his wife Dona Beatrix de Cabrera y Sotomayor and their three children. It is supposed to have been painted in 1663, some fifteen years after Murillo's marriage. The picture was formerly in the collection of Sir Charles Henry Coote (1794-1864) of Ballyfin, Ireland, by whom it was exhibited under the title of "A Group of Peasants" at the British Institution in 1838.

The formal dedication of the beautiful new Kenneth Sawyer Goodman Theater took place on Tuesday evening, Oct. 20, when the repertory company of the theater presented three short plays by the late Kenneth Sawyer Goodman. They are entitled "Back of the Yards," "The Green Scarf" and "The Game of Chess." Two evenings later the first public performance was given, at which time the repertory company presented "The Forest," by John Galsworthy, which was its premier presentation in America. Niches in the upper walls on either side have been recessed to receive busts of famous playwrights—Shakespeare, Molière, Dumas, Dante, Voltaire, et al.,—and they stand forth in white, dramatically outlined against their background of blue-green.

Lorado Taft will again generously contribute of his services to the cause of a better understanding of art, in a course of free lectures to continue throughout the season in Fullerton Hall. Mr. Taft gave twenty-two lectures on sculpture during the season 1924-1925, and they were attended by 11,643 persons.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by Louis Rigal and water colors by Katherine McEwen, to Oct. 30.
Art Center, 65-67 East 56th St.—Fifth annual exhibition of the Art Center.
Arden Galleries, 599 Fifth Ave.—Printed fabrics of the XVIIIth century, to Nov. 5.
Babcock Galleries, 19 East 49th St.—Exhibition of paintings by F. Drexel Smith and water colors by George Pearce Ennis, Oct. 26 to Nov. 7.
Brooklyn Museum, Eastern Parkway.—Special exhibition of Norwegian art, to Nov. 15.
D. B. Butler & Co., 115 East 57th St.—Old New York and naval prints, to Nov. 15.
Century Club, 7 West 43d St.—Paintings by the late Carlton T. Chapman, to Nov. 5.
Daniel Gallery, 600 Madison Ave.—Opening exhibition of paintings by modern artists.
Dudensing Galleries, 45 West 44th St.—Paintings by Ramon and Valentín de Zubiaurre, to Nov. 15.
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.
Ehrich Galleries, 707 Fifth Ave.—Paintings by old masters; portraits by Evelyn Enola Rockwell, to Oct. 29.
Fearn Galleries, 25 West 54th St.—Exhibition of XVIIth century English portraits; old masters and primitives.
Ferargil Galleries, 37 E. 57th St.—American paintings and sculpture; paintings by O'Neill.
Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibitions by Jessie Arms Botke and Alson Clark, to Oct. 31.
Harlow Gallery, 712 Fifth Ave.—Drawings and etchings by Hester Ford, through October.
Holt Gallery, 630 Lexington Ave.—Paintings by Dorothy Litzinger, to Oct. 23.
Juilliard Musical Foundation, 49 East 52d St.—Lone exhibition of American paintings arranged by John Noble, to Nov. 5, 2 to 6 o'clock.
Kennedy Galleries, 693 Fifth Ave.—Etchings by D. V. Cameron.
Keppel Galleries, 16 East 57th St.—Drawings by Forain.
Kleykamp Galleries, 3-5 East 54th St.—Exhibition of Chinese paintings, pottery, sculpture and jade.
Knoedler Galleries, 14 E. 57th St.—Paintings by Philip A. de Laszlo and portrait prints by Van Dyck, Rembrandt, Whistler and others, to Oct. 31.
Kraushaar Galleries, 680 Fifth Ave.—Etchings, lithographs and drawings by Daumier,

Lautrec, Redon, Forain, Legros, Manet and Constantin Guys.
John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.
Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.
Macbeth Galleries, 15 East 57th St.—Memorial exhibition of paintings by William Sartain, Oct. 27 to Nov. 16.
Metropolitan Museum, Central Park at 82d St.—George Bellows memorial exhibition; Renaissance wood cuts; Chinese paintings, through October; telephotographs, through October.
Mich Galleries, 108 West 57th St.—Paintings by American artists.
Montross Galleries, 26 East 56th St.—Pictures by John Eddy Hutchins, to Oct. 31.
Neumann Print Room, 35 West 57th St.—Paintings by modern Americans; XVth century German wood cuts, to Nov. 24.
New Gallery, 600 Madison Ave.—Exhibition of Modern American and European paintings, Oct. 26 to Nov. 14.
N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eno collection.
Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.
Persian Art Center, 50 East 57th St.—Exhibition of Persian art.
Pratt Institute, Ryerson St., Brooklyn—Water colors by Henry Bacon, Oct. 28 to Nov. 11.
Ralston Galleries, 730 Fifth Ave.—XVIIIth century English portraits and Barbizon portraits.
Rehn Galleries, 693 Fifth Ave.—Water colors by W. Emmerton Heiland and James Floyd Clymer, to Oct. 31.
Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Sculpture by Sergey Konenkov, to Oct. 31.
School of Design and Liberal Arts, 212 West 59th St.—Water colors from Italy, Spain and France by Irene Weir, through October.
Mrs. Sterners' Gallery, 705 Fifth Ave.—Paintings and lithographs by George Bellows.
Weyhe Gallery, 794 Lexington Ave.—Drawings by Alastair, beginning Oct. 26.
Wildenstein Galleries, 647 Fifth Ave.—XVIIIth century and modern French paintings.
Max Williams, 538 Madison Ave.—Ship models and old prints.
Howard Young Galleries, 634 Fifth Ave.—Recent paintings by Emma Ciardi to Oct. 31.

THANNHAUSER GALLERIES

LUCERNE

MUNICH

INDIANAPOLIS

Will Vawter, one of the earliest of the Brown County group who occupy studio homes at Nashville the year round, showed, Oct. 12 to 24, in the Lieber galleries, fifteen landscapes in oil.

Indiana artists are again to be represented in a "Hoosier Salon" in Chicago, to be held for the second time in the Marshall Field Galleries and under the auspices of the Daughters of Indiana, a Chicago organization of Indiana women. The dates are March 8 to 20.

Old English, and in three units, to comprise auditorium, club rooms and stage, is the design for a building for the Little Theatre Society of Indiana by Pierre and Wright, architects, the first unit to be finished in December. The building will be within a few blocks of the Herron Art Institute. William Forsyth, dean of the art school, is a prominent member of the Little Theatre

Society and played a leading part in "Minick," the first play of the season.

Miss Olive Rush, Indiana artist whose studio home is in Santa Fe, has been called to Chicago to do a commission for fresco painting. Miss Rush's oils and water colors, displayed this fall in Indianapolis, were later shown in the Chicago Art Institute.

Miss Blanche Stillson is displaying twenty block prints, several of them book-plate designs, in the book room of L. S. Ayres and Company.

Emma B. King spent a week in New York recently, visiting the galleries and studios.—Lucile E. Morehouse.

MOSCOW

At the Museum of Fine Arts has been organized an exhibition of original French, German and Spanish wood sculptures of the XV-XVIIth centuries.

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